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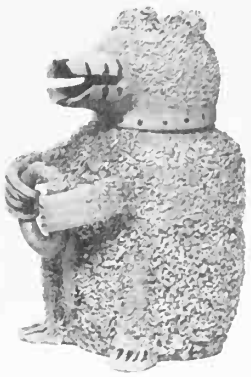

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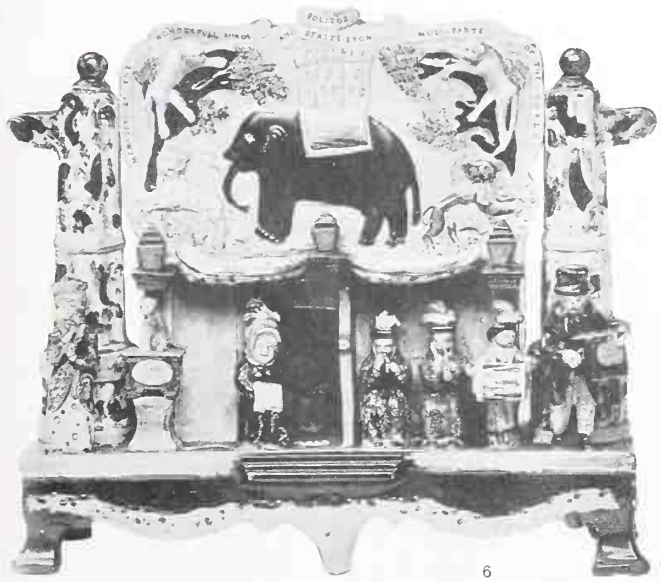

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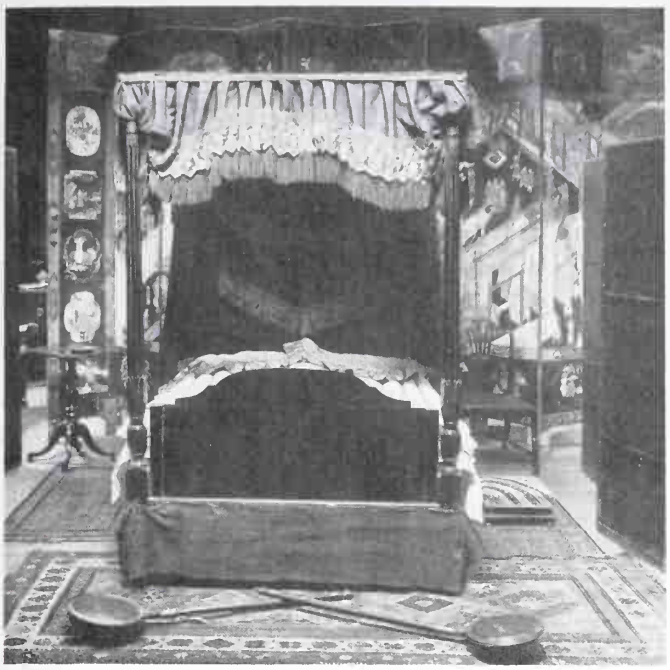

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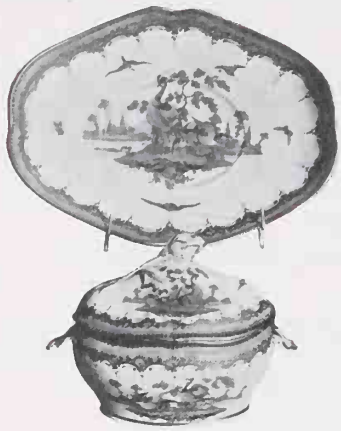

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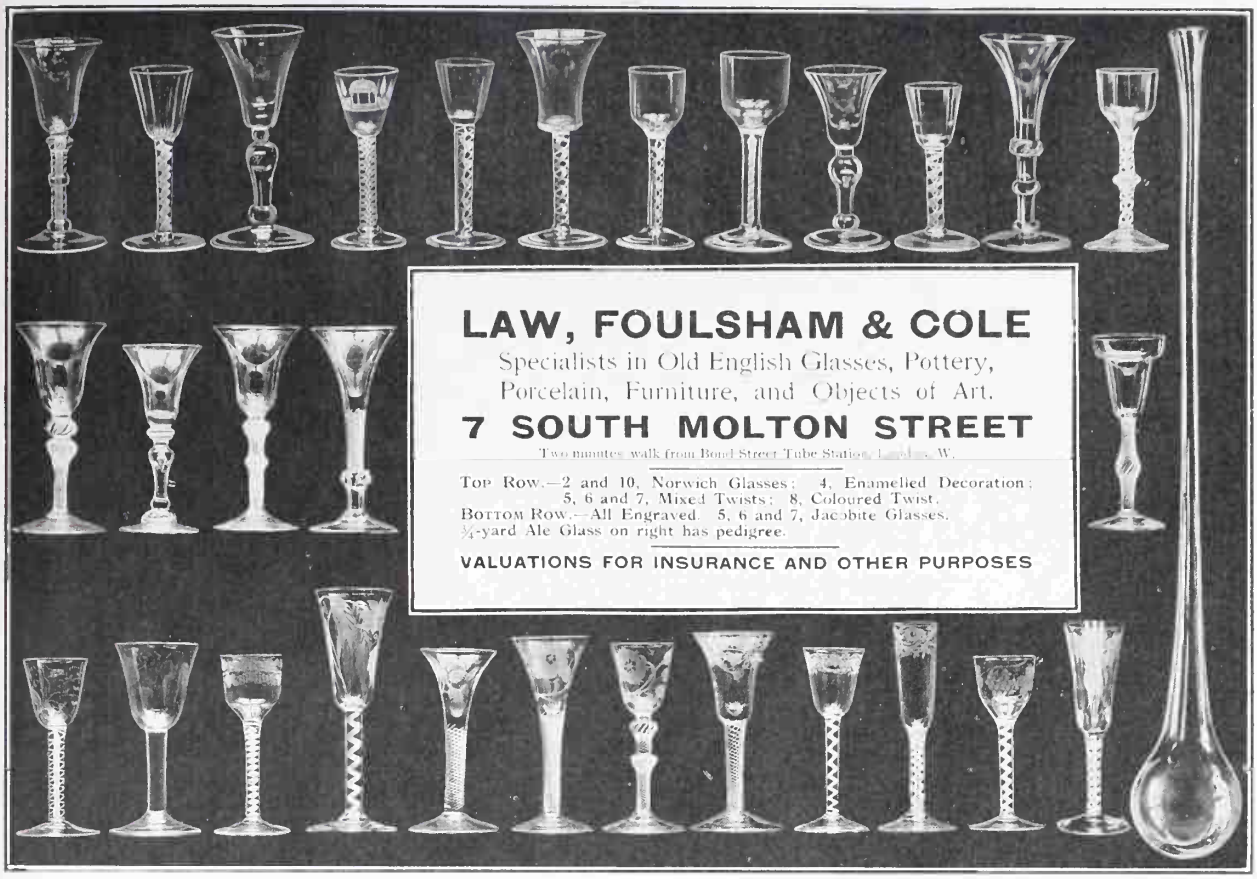

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In the possession of Mr. George Leon

Pictures

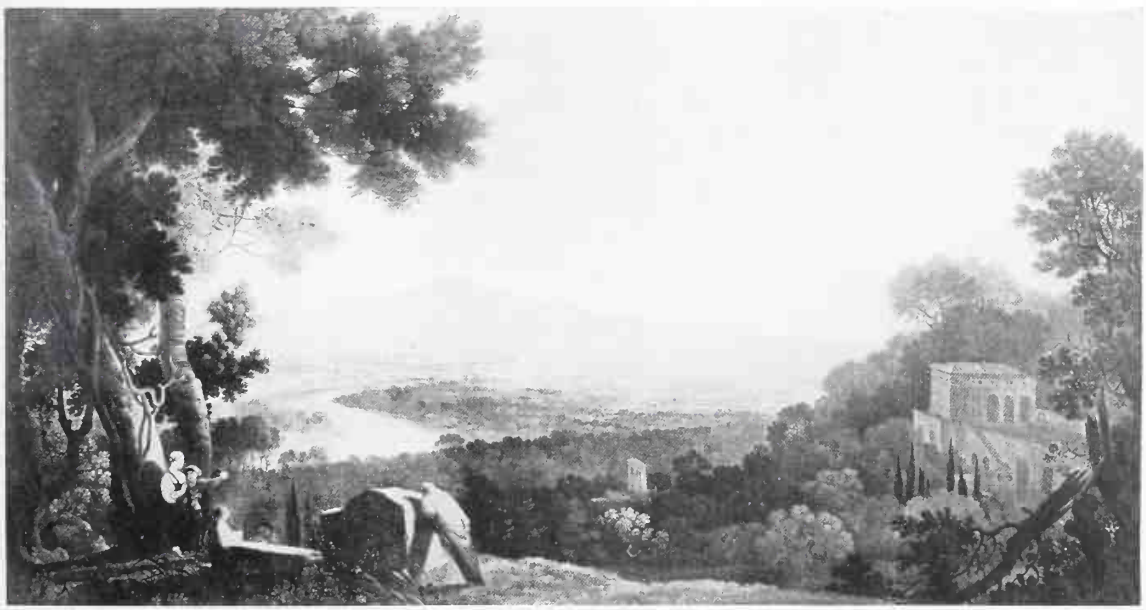
Some Pictures in Mr. George Leon's Collection

By C. H. Collins Baker

There are many roads by which the true collector journeys to his destination. It matters little, in the long run, how he set out; it does not even follow that when he has travelled as far as he can that he will retain his early enthusiasms. For taste is ever in the making, and perception continually develops. Without this kind of perception and taste a true collector is never found; the people who mechanically amass specimens without learning to discriminate are not important.

The usual course followed by serious students is from obviously attractive and fashionable pictures towards art of a stronger calibre and severer cast. A good many estimable modern collections that began with Barbizon or English eighteenth-century pictures have gradually shed illusions and worked up to an understanding sympathy with the Primitives. Within the last few years, however, one has seen a new enterprise in collecting; a small school of collectors has appeared, which, for one reason or another, is interested in relatively unfashionable periods and painters. A pleasure incidental to this kind of collecting is that quite unexpected names are netted, and little by little, almost by accident, forgotten artists come by their own.

Mr. Leon's collection, formed on the lines suggested, has been markedly successful in this good office, and by his courtesy in giving opportunities of study and publication we can add somewhat to the general knowledge of neglected or undervalued



THE TIBER ABOVE ROME BY RICHARD WILSON

LAKE NEMI, WITH DIANA AND CALLISTO BY RICHARD WILSON

painters. Brief reflection will satisfy us that such a claim is one of the rarest that can be justly made. The chief interest of Mr. Leon's collection is his array of portraits of the seventeenth and early eighteenth centuries. But as he always kept in mind the decorative function of a collection, he has not ignored the need of pictures whose mission is, by relieving the severe atmosphere of numerous portraits, to round off their decorative effect. For this purpose two strongly designed and richly coloured Wilsons were enrolled in the collection. Richard Wilson has not yet been "worked out" by a monographist. His place in the British landscape school, linking it up with the great Italian tradition, is sometimes underestimated, and it is well to recall that though in his lifetime he had indifferent success, yet he profoundly influenced Crome and was an indispensable stage in the evolution that produced Girtin and Turner. Further, we should realise that, excluding Canaletto and Guardi, he was the truest landscape painter (in the sense that he saw nature through the minimum of conventionality) since the great period of the Dutch school, more than a century earlier. So we can understand the eulogies of his admirers who ranked him above Claude and Poussin, or Barrett, his successful rival. But though truth to nature as he saw her was Wilson's main preoccupation, and his chief boast his "aerial" supremacy, he would not have been the true descendant of Claude and Poussin had he not been able to design landscape in the grand manner. It is this aspect of his art that is well represented in Mr. Leon's *The Tiber above Rome* (the view which Claude so powerfully sketched in his wash-drawing in the British Museum) and *Lake Nemi, with Diana and Callisto.* In them, too, we can admire the strong decorative effect of Wilson's palette, and the success of his system of painting. These two pictures are reputed to have been painted for Sir William Young as part of a series of four wall-paintings. They were in some way associated with Trafalgar House, before it was acquired by the Nelson family.

Wilson abandoned portraiture for landscape on Zuccarelli's advice. Carey, in his *Thoughts*, compares the two. The English painter's power of selecting the grand essentials of nature and rejecting unessential facts when they would cumber his breadth of massing (it is interesting to note that Carey reckons local colour as "incompatible with breadth"), and his more passionate and dramatic inspiration distinguish him from the Italian who "shone in lovely rural serenity and cloudless tranquillity, but went no further." The charming Zuccarelli in Mr. Leon's collection well illustrates this serenity. In it, too, we may note, as contrasted with the more Claude-like mood of the Wilsons, the typical later Italian spirit that enslaved so many of the Dutch painters. At the same time we realise that no Dutch Italianiser ever "put in" his figures with such graceful and inherited appropriateness.

The portraits collected by Mr. Leon are untainted by any feeble prettiness or sentimentality. Sound painter-like qualities have been his object, and for them he sought among the less exploited artists of the seventeenth century. Thus we find remarkably

LANDSCAPE WITH FIGURES BY ZUCCARELLI

well illustrated a man like Miereveld, who is too often judged by his hurried and mechanical work, in which he appears but a shallow and dull performer. Judged, however, by this *Portrait of Petronella Barre*, signed and dated "A° 1636, M. Miereveld," he easily ranks with Bartholomaeus Van der Helst of the next generation. Not only is this work of Miereveld's old age finely drawn and modelled, but it also has a quality of introspection and refinement rare even in his much more famous junior. The following inscription is painted on a scroll beneath the coat of arms: "Vrouwe Petronella Barre | A . . . Hvysvrouwe van Franc[iscus] . . . | Aerster Heer van Sommels | H(?)oven Overleden." The eagles in the coat of arms have red beaks and legs. This earlier generation of the Dutch painters is again admirably represented by a straightforward, blunt *Portrait of a Burgher Soldier*, by Wybrandt de Geest (1592–1659), a painter little known in England.

No painter affected portraiture more widely than Van Dyck, who seems, indeed, to have been the climax to which northern portraiture worked up and from which it dribbled away through a hundred years. In England, first Dobson, then Lely, then Soest cultivated the Van Dyck manner. The last has sometimes been confused with Dobson, not unreasonably at first sight. His individuality, however, once we go systematically into his work, is clear. He came to England about 1644, not a young painter, as was Lely in 1641. Alleged to have been trained in the Utrecht tradition, his earliest recognised work shows that he had a positively Dutch manner to suppress before he could successfully practise in the Van Dyck style. For a little while he surprisingly succeeded in acquiring the desired mode; in this period his portraits (their *chef d'œuvre* is the double portrait of *John Egerton, second Earl of Bridgwater, and his Wife*, at Welbeck) are pardonably mistakable for Dobson's. The sterner temper of the Commonwealth, however, was not favourable to the airs and graces of King Charles' court, and Soest, like Lely, changed his course. In Mr. Leon's example (p. 10) we see him with his native manner reassumed, though the Flemish master's influence yet lingers. I should date this very interesting portrait between 1655 and 1660. His later work, pliantly answering to the demand, becomes again more courtly. So little, comparatively, is this admirable and honest painter known that students will do well to note this characteristic and handsome instance. I would especially point out the drapery, which in golden fawn colour, in character and painting almost amounts to Soest's signature; his flesh colour at this period is warm. Soest, born about 1605, died in 1681. An intense shyness and gaucherie, Vertue tells us, ensured his failure as a painter of the Restoration court beauties.

PORTRAIT OF A BURGHER SOLDIER BY WYBRANDT DE GEEST

His successful rival, Lely, superseded Van Dyck as the influence on English, and to some extent Dutch portraiture. His best pupil, not yet sufficiently well known, was John Greenhill, who, born at Salisbury in 1644, perished ignominiously, aged but thirty-two. At his highest pitch Greenhill is one of the most captivating painters of the Early English school. Mr. Leon's *Portrait of an Unknown Man*, painted

PORTRAIT OF PETRONELLA BARRE BY M. MIEREVELD

in his prime, well illustrates his charm and great technical accomplishment. Needless to point out the Lely influence, and as unnecessary to indicate, to those who know their Lely, the very striking difference in the young English painter's vision. Intelligible expression of relatively abstract qualities is difficult. I will only say that in its somewhat wistful charm and refinedly aristocratic character this Greenhill portrait may be taken as typical of the best English temper in portraiture as contrasted with a characteristic Lely or Kneller. On technical grounds the most individual portraits by Greenhill are distinguishable from Lely's by (1) their inferior draughtsmanship and consequent brushwork; (2) a subtle quality of coolness in the brown draperies and blondness in the flesh. To the curious I would

PASTEL PORTRAIT OF AN UNKNOWN GENTLEMAN AND LADY POSSIBLY BY J. GREENHILL

PORTRAIT OF A GENTLEMAN BY JOHN GREENHILL

commend the fine engraved portrait of *Philip Woolrich*, after Greenhill's lost portrait, not without hope that some day this picture, apparently so distinguished and romantic, will be traced.

On Vertue's authority Greenhill is credited with having worked in crayons. Gibson informed our diarist and chronicler that he had seen specimens "equal in skill and perfection to any master whatever." At present we have no knowledge of this side of his work. Quite tentatively, therefore, I suggest that we may have an example of it in the interesting pastel portrait of a *Gentleman and Lady* in Mr. Leon's

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PORTRAIT OF A GENTLEMAN BY GERARD SOEST

possession. On seeing it I was at once reminded of the very early attested portrait by Greenhill—*The First Mrs. Cartwright*—in the Dulwich Gallery. This oil-portrait of *circa* 1662 is strikingly different from Greenhill's later work, and represents his immature efforts. Without making any definite attribution, I think it justifiable to point out that the painter of this oil-portrait would not have had to undergo any surprising change to produce this pastel. Moreover, if careful comparison is made of the men's heads in this pastel and the *Unknown Gentleman*, by Greenhill, in oils (reproduced in *Lely and the Stuart Painters*, vol. ii., p. 10), we shall see that, allowing for a difference in period and medium, there is sufficient kinship between these two works to warrant this suggestion. Although, as was practically inevitable, the pastel has

lost some of its surface, we can easily see how good is the fundamental drawing and agreeable the colour: the lady's bodice is golden apricot, her scarf pale powder blue and the man's silk suit greyish plum.

From this possible restitution of a work to Greenhill we come next to the positive identification of a portrait painter who is practically forgotten. Mr. Leon acquired his portrait of *Sir Edward Walpole* simply as "English School." So it would have enigmatically remained but for a slip of paper pasted on the back which preserved an earlier inscription:

"S^{r} Ed^{d} Walpole K.t.
E.E. 1780 Æ 75."

Mr. Leon then surmised, if not as a forlorn hope at least by process of exhaustion, that "E. E." might implicate Edward Edwards, who is known to have made portraits in the intervals of writing his *Anecdotes* and painting miscellaneously. Reference to Mr. Graves' invaluable *Dictionary of Exhibitors* was rewarded by the discovery that in 1781 Edwards exhibited at the Royal Academy a portrait of Sir Edward Walpole, which can hardly be other than that in Mr. Leon's possession.

Edwards was born in London, 1738, and buried in St. Pancras churchyard, 1806. Bred as a chairmaker and upholsterer, it was not till 1759 that he began to study drawing, becoming a student of the St. Martin's Lane Academy in 1761. In 1763 he was working for Boydell, and next year entered on a long and prolific career in the exhibitions. His chiaroscuro picture of *The Death of Tatius* was shown at the Free Society in 1764, and he exhibited freely at the Incorporated Society, the British Institution, and the Royal Academy till 1806. To the last-named he contributed over one hundred pictures in thirty years, impartially engaging mythology, interiors, dogs, biblical subjects, architecture, landscape, and portraits. He also visited Italy, decorated ceilings at Bath, worked for Horace Walpole at Strawberry Hill and in 1787 painted scenery for the Newcastle Theatre. An associate of the Royal Academy in 1773, an etcher of some fifty plates, and, as we have seen, the author of his *Anecdotes* (designed as a sequel to Walpole's famous work), Edwards filled a profitable life. Portraits by him known to us through engravings are *Jonas Hanway* (1780) and *W. Hicks*, engraved by Dunkarton and J. Hall. There are three drawings by him in the British Museum—his own portrait and two architectural subjects, and in the Victoria and Albert Museum a head of Garrick (1777), in pencil, and water-colours of *North Dean*, *Castle Eden*, and *Durham Cathedral*.

Such are the dry facts attached to the name of Edward Edwards, A.R.A. But now we find ourselves, thanks to Mr. Leon's *Portrait of Sir Edward Walpole*, able to vivify him from a mere name into an actual personality. He now, so to speak, acquires a presence. He can be memorised, and will perhaps turn out to be the very man, long sought, to solve many problems of the Reynolds school. Instead of describing verbally what is very adequately exhibited in the coloured reproduction—the type and coloration of this sound and honest piece of work, I will remind my readers who the sitter, Sir Edward Walpole, was. Born, according to our inscription, in 1705 (though Horace Walpole implies 1706), Edward Walpole was the second son of Sir Robert, and twelve or eleven years senior to Horace. The relations of the brothers were not altogether smooth, and in 1745, when their father died and the younger and more famous brother inherited very handsomely, they quarrelled acrimoniously by post. Edward obtained the office of Clerk of the Pells, Joint Secretary of the Treasury, and Chief Secretary of Ireland. In 1753 he was made K.B. His private adventures are, however, more interesting and productive. Residing in Pall Mall, he is reputed to have made the most of his adjacency to Rennie the tailor's shop, whereto was apprenticed one Mary Clement. However that may be, he certainly had three natural daughters, who between them indirectly became more interesting and famous than their sire. They were—

(1) Laura, who married the Reverend and Honble. Frederick Keppel.
(2) Maria, who married (*a*) the Earl Waldegrave, by whom she had the three celebrated Ladies Waldegrave immortalised by Reynolds; and (*b*) H.R.H. William Henry Duke of Gloucester, son of Frederick Prince of Wales, and George III.'s brother. Her issue by this second marriage was H.R.H. William Henry Duke of Gloucester, and H.R.H. Princess Sophia Matilda of Gloucester.
(3) Charlotte, who married the Earl of Dysart.

Historically alone this portrait of the father and grandfather of so illustrious a brood would be important, but in that it also makes tangible for us the work of so respectable a forgotten artist its importance is doubled.

Don Saltero, his Coffee-house and Museum. By H. Selfe Bennett

DON SALTERO fills a niche—howbeit a small one—in that Temple of Fame, the *Dictionary of National Biography*. You will not, however, find his name among the Dons, nor under the Spanish form of Saltero, but as plain "Salter, James." He was the proprietor of the coffee-house and museum at 18, Cheyne Walk, Chelsea, a view whereof is herein reproduced. The prefix and affix to his name are said to have been bestowed on him by one of his customers, Vice-Admiral Munden, who cruised much upon the coast of Spain, and gave him his Spanish title. He had been a servant to Sir Hans Sloane, and when, in 1695, he opened a coffee-house, his late master gave him a number of curiosities, mostly duplicates from his own collection, to which various other friends and patrons soon made additions.

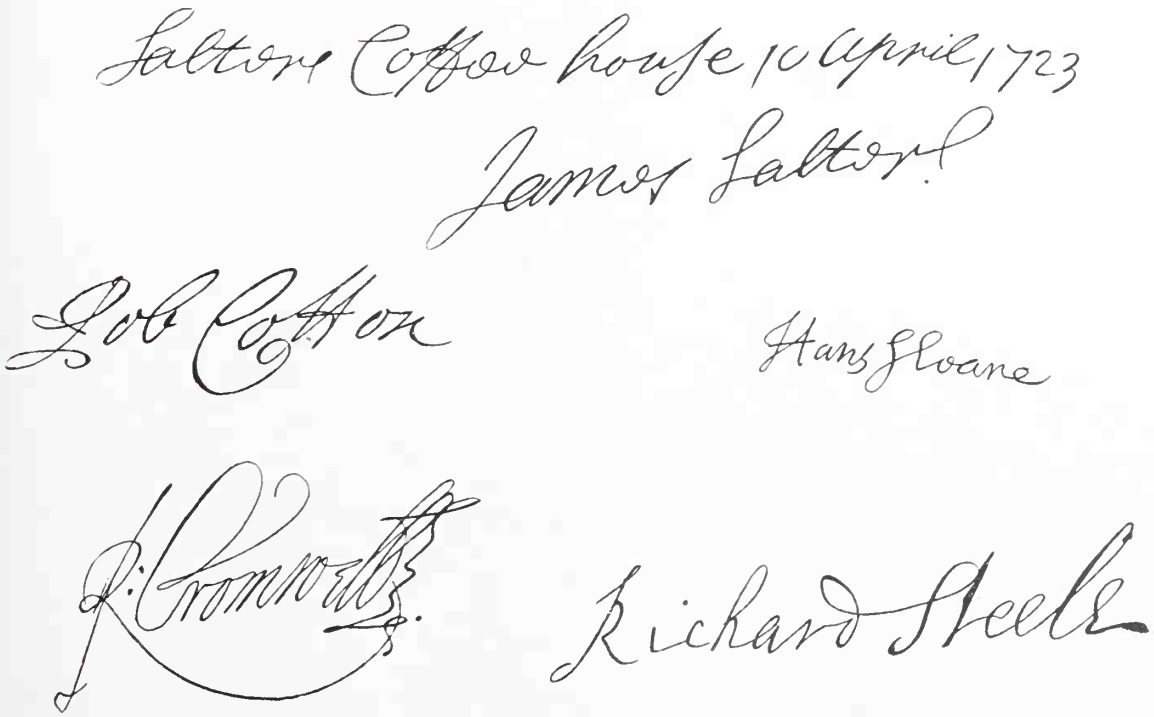
PORTRAIT OF RICHARD STEELE FROM THE ENGRAVING BY G. VERTUE, AFTER J. THORNHILL

These curiosities (genuine or absurd) all brought grist to his mill, and helped to keep the coffee-house busy.

The village of "Chelsey" in those days had other attractions besides Don Saltero's museum. It was famous for its bun-house and its china; the Ranelagh, that serious rival to Vauxhall; the Royal Hospital, which E. V. Lucas characterises as "Wren's most considerable non-ecclesiastical building in London"; and the "Physick Garden" of Sir Hans Sloane, where Linnæus himself once strolled, and where the bewigged statue of its founder may now be glimpsed through the iron gates.

DON SALTERO'S COFFEE-HOUSE, CHEYNE WALK, CHELSEA

Some of Don Saltero's contemporaries rather made fun of the ingenious proprietor and of his miscellaneous collection. Steele gave a humorous account of the contents of the coffee-house in sundry numbers of the *Tatler*; and in an account of the interior of Newgate Prison, published in 1717, the writer, speaking of the age of the furniture, says that "Potiphar's Wife's Chambermaid's Hat at the coffee-house in Chelsea had as fair a claim to any Modern Fashion as any one Thing in the Room." This hat had been animadverted on by Steele, whose description is by far the best picture of the museum, its owner and its contents. "When I came into the coffee-house," he wrote, "I had not time to salute the company before my eye was diverted by ten thousand gimcracks round the room and on the ceiling." After portraying the "sage of thin and meagre countenance," whom he recognised as "a tooth-drawer"—for Saltero was dentist and barber as well as server of "dishes of coffee"—he proceeds: "I cannot allow the liberty he takes of imposing several names



AUTOGRAPHS OF JAMES SALTER, ROBERT COTTON, HANS SLOANE, RICHARD CROMWELL, AND RICHARD STEELE

(without my license) on the collections he has made, to the abuse of the good people of England; one of which is particularly calculated to deceive religious persons, to the great scandal of the well-disposed, and may introduce heterodox opinions. He shows you a straw hat, which I know to be made by Madge Pesked, within three miles of Bedford; and tells you 'it is Pontius Pilate's wife's chambermaid's sister's hat.'"

But Mr. James Salter could afford to smile at these attempts at satire; he did not disdain the aid of advertisement, and knew the value thereof. In the *Weekly Journal* of 1723 he described himself in doggrel verse as of Irish birth, and as having been scraper—or barber—virtuoso, projector, tooth-drawer, and at last "I'm now a gimcrack-whim collector." He then proclaims:

> "Monsters of all sorts here are seen,
> Strange things in nature as they grew so;
> Some relics of the Sheba Queen,
> And fragments of the famed Bob Crusoe.
> Knick-knacks, too, dangle round the wall,
> Some in glass-cases, some on shelf;
> But, what's the rarest sight of all,
> Your humble servant shows himself."

He offers to bleed, or shave, or draw teeth for any customer, gratis, who comes to his "Museum Coffee-house," and dates the whole announcement from the "Chelsea Knackatory."

For many years after Salter's death the house was kept by a Mr. Christopher Hall, but the attractions of the museum gradually faded. Succeeding generations became more and more incredulous with regard to its historical and other rarities. In 1799 the collection suffered the common fate; the lease of the building and all within were disposed of by public sale; to such complexion do they come at last.

One hundred and twenty-one lots fetched little more than fifty pounds. Happily the Don himself did not survive to see his precious treasures fetch less than ten shillings apiece. Richard Cromwell, whose signature is appended to our illustration, is said to have frequented the house; he is described as a little, very neat old man, gentle of mien and placid of countenance, who ended his peaceful, unambitious life in 1712, at the advanced age of eighty-six.

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WOODED LANDSCAPE

FROM THE PAINTING BY MEINDERT HOBBEMA

In the possession of the Rt. Hon. the Earl Fitzwilliam

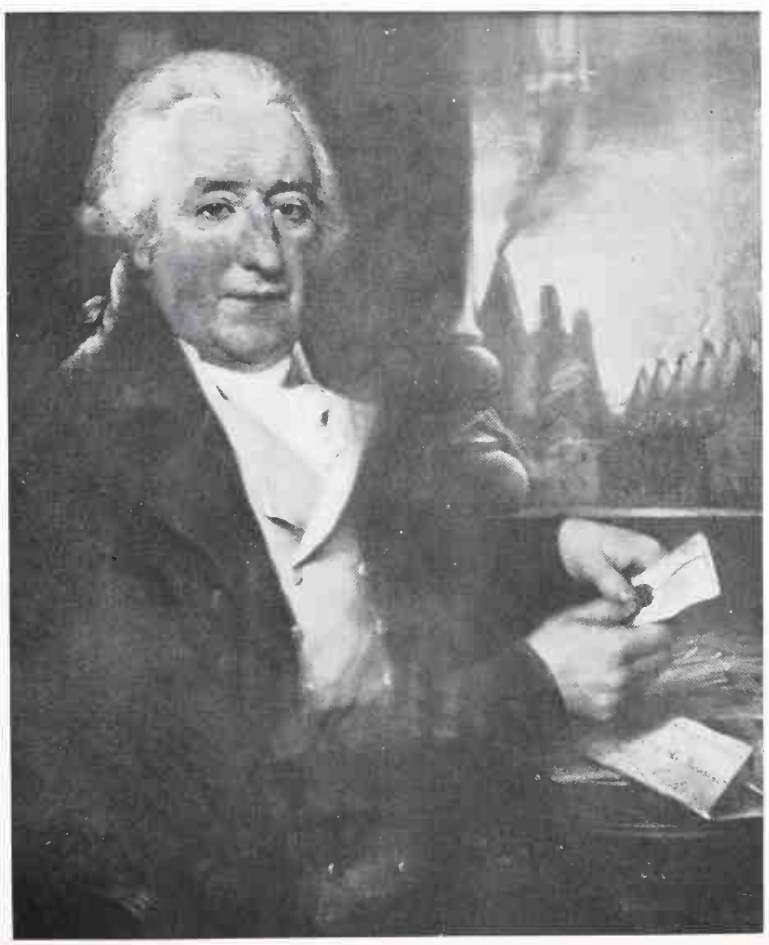
Photo Mansell

Pottery and Porcelain

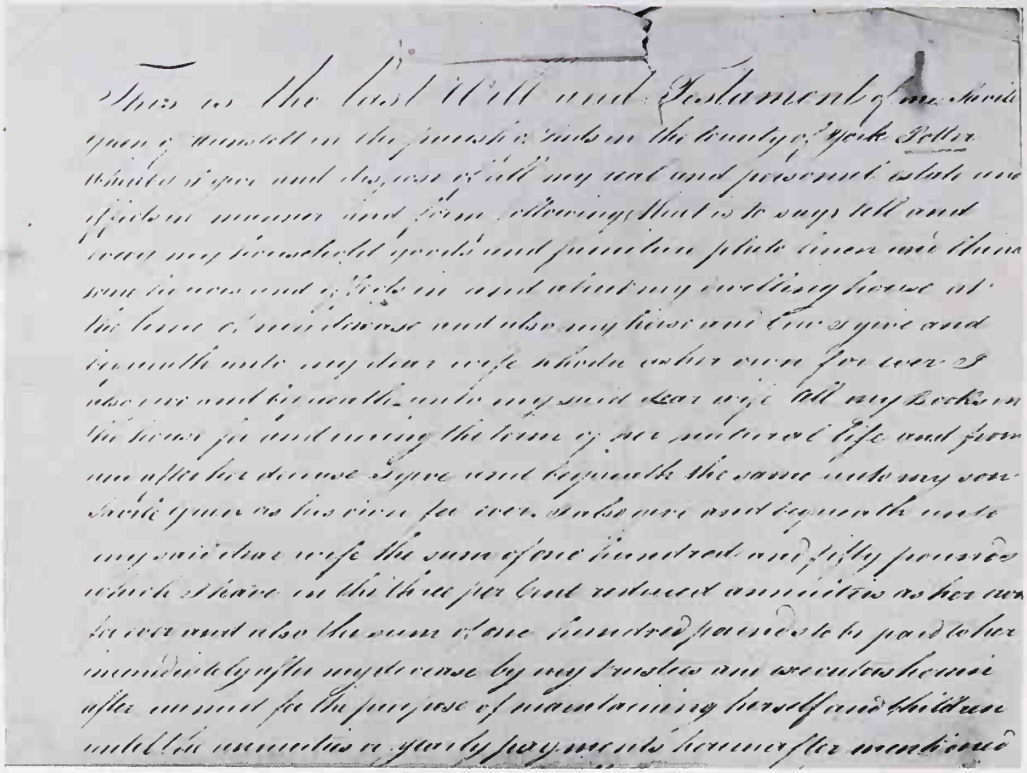
An Unpublished Part of the History of the Leeds Pottery

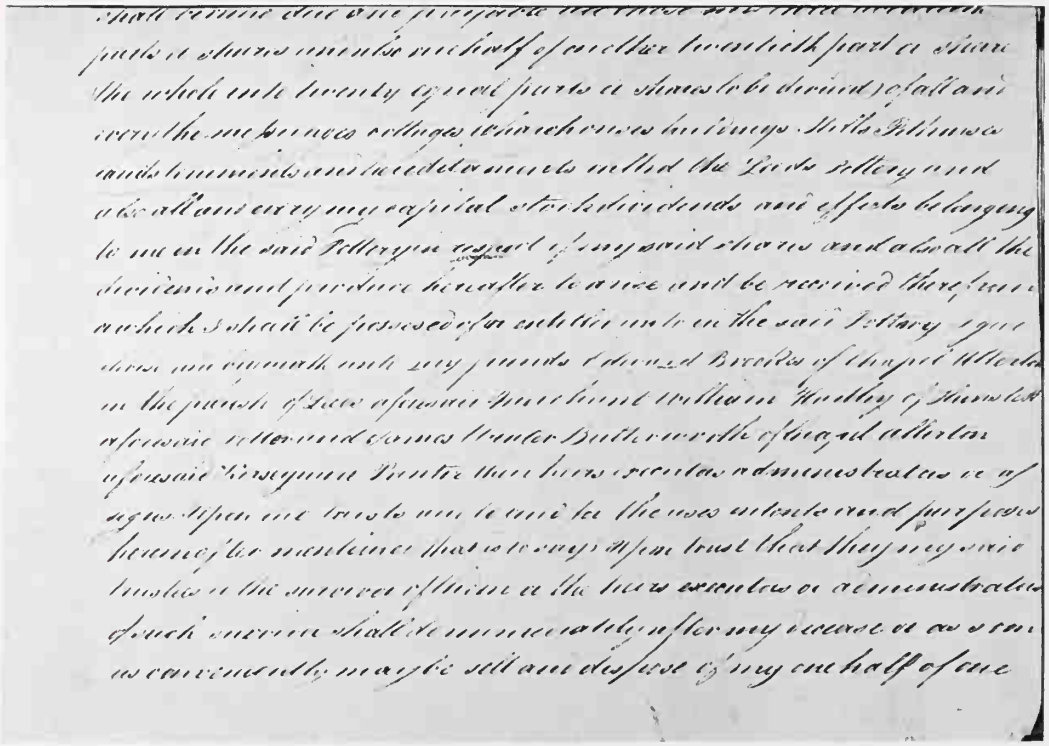
By J. W. Overend

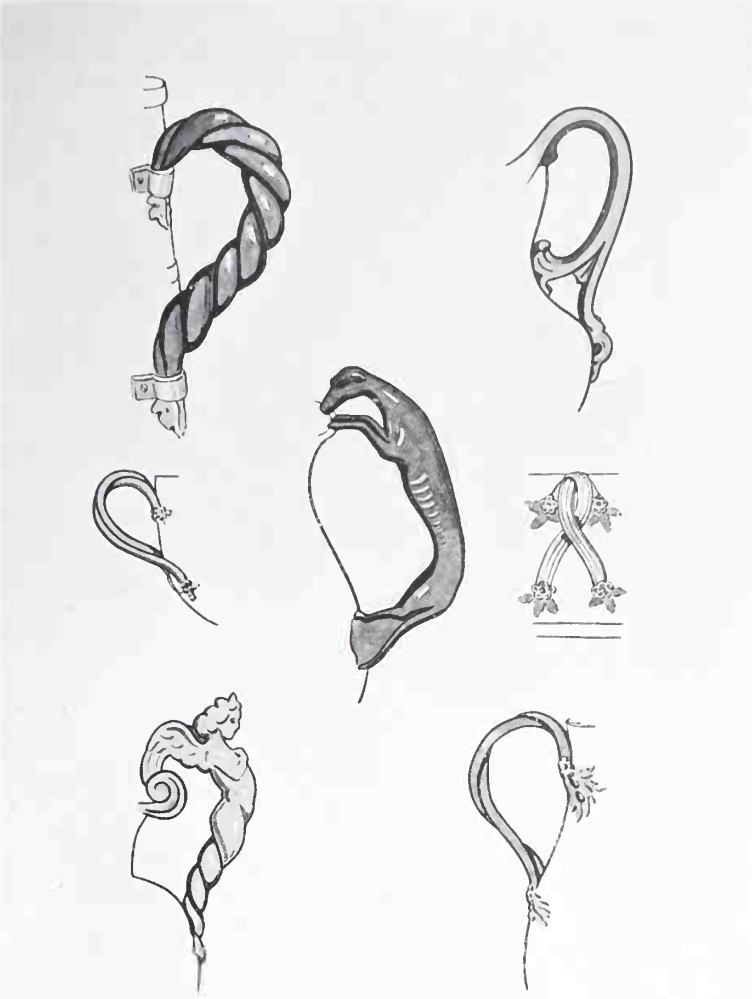
It makes one frequently wonder why some of our great industrial centres have allowed to slip from them industries which, due to loss of trade or other causes, may have fallen on bad times, but which by a little judicious handling might have been retained for the areas concerned. The pottery at Leeds, in Yorkshire, seems to have been one of these. From about the years 1780 to 1800 the annual sales amounted to something like £30,000, and when one comes to consider the increase of turnover in all industries between that time and now, it is highly probable that if the pottery at Leeds had been kept going the turnover now would have not only increased considerably, but would have been a valuable asset to the city of Leeds, not only so far as an industry is concerned, but the potter's charm is far-reaching, and his wares frequently contain historical local facts which are lost except for their history, embedded in the glaze of an old pitcher or mug. The Leeds pottery dates back to 157 years ago, and the old Leeds pottery occupied an extensive site between Jack Lane and the Old Waggon Road at Hunslet, in the city of Leeds, and the usual mark was an impressed one—Leeds Pottery, or Hartley, Greens and Co., Leeds Pottery. Sometimes this latter mark was curved into a horse-shoe form. The pottery developed so rapidly that in 1783, when Hartley, Greens & Co. had control, the pottery very seriously affected the output in Staffordshire. A European and American trade was started, and branch potteries were established at Swinton, near Rotherham, in Yorkshire, the home of the Rockingham pottery, the latter of which got its name from the Marquis of Rockingham, who happened to belong to the estate in which the works were situated. But the main life of Leeds pottery



PORTRAIT OF MR. SAVILE GREEN







SPECIMENS OF LEEDS HANDLES

was when W. Hartley and the Greens ran the works.

The two Green brothers first commenced the pottery in 1758, followed later by Humble, Green & Co. in 1775, whilst when Hartley, Greens & Co. had control up to about 1825, it proved a remarkable success which was to give to English pottery ware many charms of its pieces. During the latter period of the company's connection with the pottery misfortune dogged the footsteps of all who became connected with it, and in 1820 the old pottery was thrown into chancery, and Samuel Wainwright, who had been one of the partners in Hartley, Greens and Co., carried on the pottery, and traded eventually under the name of Samuel Wainwright & Co. He died of cholera in 1834, and Stephen Chappell purchased the pottery for £6,000. It then fell into the hands of Warburton & Britton, who worked the pottery until 1878. It was meanwhile deteriorating, and Messrs. Taylor, who made ordinary domestic ware, were practically the last to work the pottery which has given much to the English collector, and whose pieces possess a peculiar charm all of their own.

The proprietors at one time (about 1774) were Richard Humble, Wm. Hartley, John Green, Joshua Green, Henry Akeroyd, John Barwick, Savile Green, and Samuel Wainwright. Richard Humble was, however, only a sleeping partner of the firm, the chief potters being Hartley and the Greens. The illustration of Mr. Savile Green, one of the potters, is taken from a picture in coloured chalks now in the possession of one of his relations.

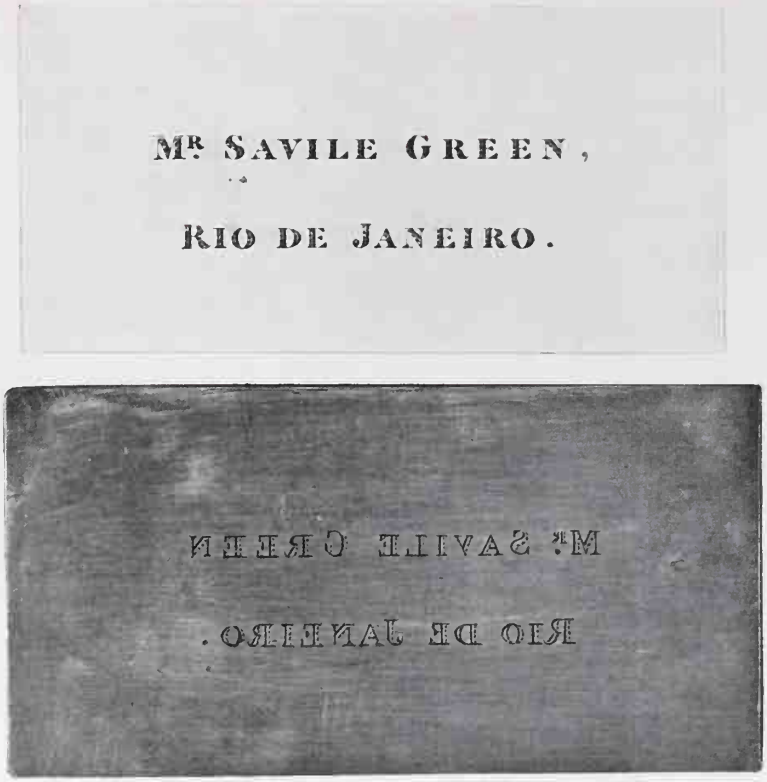
It seems probable, from the copper-plate which was made by William and Russell, Ontifex and Co., 46, 47, 48, Shoe Lane, London, for his business cards, that he at one time must have made Rio de Janeiro the centre for selling his wares, and he must have travelled a long way on behalf of the firm, for besides this trade the firm had a big continental business, and a great trade was done with Russia, Norway, and the Baltic generally.

It seems from his will, which is in parchment, that he describes himself as a potter, as being of Hunslett (now spelt Hunslet), in the parish of Leeds, in the county of York, and that he must have had no issue, for he seemed to leave all to his wife Rhoda, whilst further down he mentioned the Leeds pottery and William Hartley, of Hunslet, also described as a potter.

The most usual tint of the Leeds ware is a pale cream colour of great consistency and uniformity, and many of the pieces are charming to a degree, showing flutings, gadrooning, leafage, and a great feature of Leeds ware—the double twisted and foliated handles. These handles finish on the vessels, and give one the idea that they are rivetted on to

the pots. But perhaps the greatest feature of Leeds ware is the stamped perforations generally arranged in geometrical forms cut with great sharpness and accuracy, a kind of fretted patterns. The influence of this may have been from certain Chinese wares or some other Oriental source. Vessels in the form of melons, and five-necked flower vases, occur not infrequently amongst the older pieces of Leeds ware, whilst a lot of the ware was decorated with enamel colours, green, yellow, tan, and red being favourite tints.

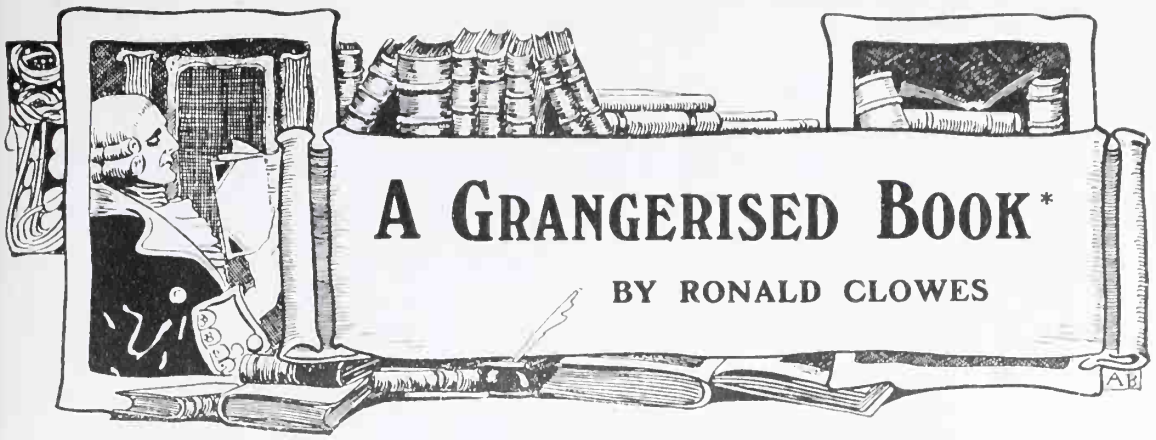
The ornaments in colour were not unusually of a somewhat conventional type, although flowers, birds, and insects were sometimes introduced, though very badly drawn. Transfer printing in red, purple, and black is found upon some Leeds ware, whilst the earliest manufacture is said to have been a black ware.



COPPER-PLATE AND PRINTED CARD USED BY MR. SAVILE GREEN

The pottery at one time issued an engraved pattern-book, now very scarce, and of very great interest. From it many unmarked pieces may be identified.

These old links bind us to those old potters who probably had not been touched with that modern competitive commercialism which acts in canker-like fashion on those who would produce the beautiful.



A GRANGERISED BOOK*

BY RONALD CLOWES

THE Reverend James Granger, in the preface to his *Biographical History of England*, modestly writes: "This singular book, which has been the employment of my leisure hours for several years of my life, will doubtless be numbered among my idlenesses, perhaps my weaknesses, but, I hope, never among my sins." The last hope has scarcely been fulfilled. That the reverend gentleman's name has been given to a practice which is held in odium by most ardent bibliophiles and print-collectors is entirely owing to the issue of the "singular book." It, however, scarcely merits this epithet, for the work is little more than an annotated catalogue of engraved English portraits. Mr. Granger was an enthusiastic collector of these, accumulating altogether 14,000. His hobby doubtless consumed much of his time, and may have brought upon him the criticism of the parishioners of Shiplake, the little Oxfordshire village of which he was vicar. One may suppose it was with the idea of silencing this that Granger brought out his famous work, which was issued in four octavo volumes in 1769. The title, which is almost long enough to serve as an introduction, fully explains its purport. It runs as follows: "A Biographical History of England, from Egbert the Great to the Revolution: consisting of Characters disposed in different Classes, and adapted to a Methodical Catalogue of Engraved British Heads. Intended as An Essay towards reducing our Biography to System and a Help to the Knowledge of Portraits. Interspersed with Variety of Anecdotes, and Memoirs of a great Number of Persons, not to be found in any other Biographical Work. With a Preface, showing the Utility of a Collection of Engraved Portraits to supply the Defect, and answer the various Purposes, of Medals." In other words, Mr. Granger wrote short and, it must be confessed, somewhat inconsequential biographies of many hundreds of people connected with English history, and under each name gave a list and short description of the engraved portraits of the personage contained in his own and other collections.

COLIN LINDSAY, THIRD EARL OF BALCARRES
FROM A MINIATURE IN THE POSSESSION OF THE EARL OF BALCARRES

The book was harmless and even laudable in its intention. It earned the warm support of Horace Walpole, who had assisted the author in its compilation. On

* *Macaulay's History of England*, with illustrations, edited by C. H. Firth. (Macmillan & Co., Ltd. 6 vols. at 10s. 6d. each net.)

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FRENCH CARICATURE REPRESENTING THE FUNERAL OF WILLIAM III.
NO. 1242 IN THE BRITISH MUSEUM CATALOGUE OF SATIRICAL PRINTS

August 30th, 1768, he commended it to the Rev. William Cole, with the following eulogy: "Mr. Granger, of Shiplake, is printing his laborious and curious Catalogue of English heads, with an accurate though succinct account of almost all the persons. It will be a very valuable and useful work, and I heartily wish may succeed; though I have some fears. There are of late a small number of persons who collect English heads; but not enough to encourage such a useful work: I hope the anecdotic part will make it known and tasted. It is essential to us, who shall love the performance that it should sell: for he prints no further at first than to the end of the first Charles: and, if this part does not sell well, the bookseller will not purchase the remainder of the copy, though he gives but a hundred pounds for this half; and good Mr. Granger is not in circumstances to afford printing it himself." Walpole's forebodings were agreeably disappointed. On May 27th, 1769, he was able to write to the same correspondent: "The work sells well"; its success, indeed, was phenomenal. On May 6th, 1770, Walpole was lamenting to Sir Horace Mann: "Another rage is for prints of English portraits: I have been collecting them above thirty years, and originally never gave for a mezzotinto above one or two shillings. The lowest are now a crown; most from half a guinea to a guinea. Lately I assisted a clergyman (Granger) in compiling a catalogue of them; since the publication, scarce heads in books, not worth threepence, will sell for five guineas."

The mischief caused by the Granger's book, however, was not in the fillip it gave to print prices, but in the mania it created for extra illustrations. His book, with its numerous short biographies and its full list of prints which might be used for their illustration, was an ideal subject. It was instantly seized upon. According to the authority of an advertisement of the fifth edition of the book, the rage to illustrate it became so prevalent that scarcely a copy of any work containing portraits could be found in an unmutilated state. Thus it was that the practice of mutilating many books to embellish one became rechristened "grangerising."

Now grangerising, when restricted within bounds, may be carried on in a harmless and even useful manner. There are thousands of small engravings, drawings, and oddments floating about old print

JOHN GRAHAM, OF CLAVERHOUSE, FIRST VISCOUNT DUNDEE
FROM A MEZZOTINT BY R. WILLIAMS

HIS ROYAL HIGHNESS WILLIAM, DUKE OF GLOUCESTER
FROM A MEZZOTINT BY J. SMITH, AFTER A PAINTING BY SIR G. KNELLER

and book shops, which, possessing little æsthetic value in themselves, may be made into interesting and instructive collections when grouped together to illustrate standard works. The difficulty of the matter is that few grangerisers can restrict their operations within these legitimate subjects. The hardened grangerite becomes a victim to his hobby. In his eagerness to accumulate together all the illustrations connected with the book he is embellishing, he will leave a track of destruction behind him, so that rare and costly volumes will be mutilated, and valuable engravings cut down and spoilt to afford him a few additional plates. The height to which the mania can go is shown by an instance in which a whole set of first editions of Dickens had been ravaged of their plates and title-plates to assist in extra-illustrating a life of the author. It must be confessed that grangerised works are often highly interesting; the wealth of illustrations they contain helps to elucidate and amplify the author's descriptions in a surprising manner, and a book thus treated becomes doubly instructive to the reader.

LOUIS XIV. IN THE TRENCHES BEFORE MONS FROM AN ENGRAVING IN THE CABINET DES ESTAMPES

The pity of it is that few books can be well grangerised without an undue sacrifice of artistic properties, so that the connoisseur's enjoyment of such a work is marred by the contemplation of plates which have been torn from their rightful settings, and finds prints pasted down and mutilated or bent double to bring them within the size of the volume they are intended to adorn. The ideal work for a person afflicted with qualms of this nature is one in which the publishers have forestalled the labours of the grangerite by providing an amplitude of interesting and appropriate illustrations. The new edition of Lord Macaulay's *History of England*, published by Messrs. Macmillan & Co., perhaps more nearly fulfils the ideal than any recent issue of a standard work. One might describe it as consisting of four quarto volumes, extended to six by the illustrations. There are about a thousand of the latter, including over fifty in colour, which are practically all reproduced from contemporary pictures and engravings, and thus possess an authority and interest denied to retrospective work. The three first volumes of the edition have already been reviewed in THE CONNOISSEUR. The concluding three maintain the high standard set by the earlier volumes, and in some respects surpass it. This is especially so in regard to the plates in colour. These are practically as good as anything of their kind which have been issued. The subjects are well chosen, and the reproductions excellent in colour

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PRINCE JAMES FRANCIS EDWARD STUART AND
PRINCESS LOUISA MARIA THERESA STUART

BY NICHOLAS DE LARGILLIERE

From "Macaulay's History of England, Illustrated" (Macmillan & Co.)

His Excellency John Duke of Marlborough, Prince of the Holy Empire, Marquis of Blanford, Earl of Marlborough, Baron Churchill, of Sandridge and Baron Churchill, of Aumouth, Captain General of all Her Majesty's Forces, Master General of the Ordnance, One of the Lords of Her Majesty's most Honourable Privy Council and Knight of the most Noble Order of the Garter, Her Majesty's Ambassador Extraordinary and Plenipotentiary to the States General of the United Provinces & General of the Confederate Armies.

JOHN CHURCHILL, DUKE OF MARLBOROUGH
FROM A MEZZOTINT BY J. SIMON, AFTER A PAINTING BY J. CLOSTERMAN

and tone. To the black-and-white illustrations more qualified praise must be awarded. There is little to quarrel with as regards the selection of subjects, but the quality of the blocks is unequal, and in a few instances they appear quite worn, and the impressions far from satisfactory. Yet, after allowing for this shortcoming, one must acknowledge that the edition is one which both historical and art students have every reason to hail with gratitude. Though the publishers may not have had the end in view when they selected the illustrations, the latter constitute one of the best and most complete representations of English and French seventeenth-century portraiture and topographical art that is contained in any work. Well-known artists like Van Dyck, Lely, Kneller, Dahl, Rigaud, and Largillière are, of course, well exemplified; but one also finds illustrations after many others of less repute, but whose work deserves to be far better known than it is. Taking up one of the volumes at random, one finds included, besides reproductions from painters whose names have already been given, others after Arkman, Athow, Baker, Beaupoille, Brownover, Closterman, Fish, Greenhill, Jervas, Medina, Robson, De Troy, Voet, Wissing, and Van Wyck.

Engravers are still better represented. The same volume, already mentioned, contains illustrations from the prints of forty or fifty—some well known, but others almost forgotten. Besides reproductions of portraits and topographical drawings, there are others of contemporary medals and caricatures, while plans of battles and fortified towns are numerous. Another feature is the admirable index, specially compiled for this edition by Mr. W. B. Gray and Mr. G. Davies, under the supervision of the editor, Professor C. H. Firth, M.A. The number of entries is not very greatly increased, but they are set out with greater clearness, and more exact particularisation. Thus, when the name of a peer is given, he is so described that his identity is clearly distinguished from that of other holders of the same title, and in the one or two cases where the historian has given an incorrect Christian name the mistake has been corrected.

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A

LIST

Of the SEVEN THOUSAND MEN,

Appointed by His MAJESTY, in his late Proclamation, to be

The Standing Forces of this Kingdom.

REGIMENTS.	COLONELS.	Lieutenant-Colonels	Majors	Captains *,*	Cornets	Guidons	Exempts	Brigadiers	Chaplains	Adjutants	Quarter Masters	Lieutenants	Sub-Lieutenants	Ensigns	Sur geons	Sur geons-Mates	Kettle-Drums	Trumpets	Solicitors	Sergeants	Corporals	Deputy-Marshals	Drum-Majors	Hoyboys	Drummers	Number of Men in each Regiment	Troops or Companies	Number of Men in each Troop or Company	Making in all
1. Troop of Horse Guards	The Earl of *Scarborough*	1	1	1	1	1	4	4	1	1	1	2	1	1	1	1	1	4	1	6	8	1	1	1	1	160	1	1	0581
2. Troop of Horse Guards	The Duke of *Ormond*	1	1	1	1	1	4	4	1	1	1	2	1	1	1	1	1	4	1	6	8	1	1	1	1	160	1	1	0581
3. Troop of Horse Guards	The Earl of *Rivers*	1	1	1	1	1	4	4	1	1	1	2	1	1	1	1	1	4	1	6	8	1	1	1	1	160	1	1	0581
Troop of Granadiers	*George Chalmondly*, Esq;	1	1	1	1	1	4	4	1	1	1	2	1	1	1	1	1	4	1	6	8	1	1	1	1	145	1	1	0526
Royal Regiment of Horse	The Earl of *Oxford*	1	1	9	1	1	1	1	1	1	1	9	1	1	1	1	1	5	1	6	8	1	1	1	1	224	9	36	0550
	Henry Lumley, Esq;	1	1	9	1	1	1	1	1	1	1	9	1	1	1	1	1	5	1	6	8	1	1	1	1	224	9	36	0550
	Cornelius Wood, Esq;	1	1	6	1	1	1	1	1	1	1	6	1	1	1	1	1	6	1	6	12	1	1	1	1	204	6	34	0348
Regiments of Horse	The Earl of *Arran*	1	1	6	1	1	1	1	1	1	1	6	1	1	1	1	1	6	1	6	12	1	1	1	1	204	6	34	0348
	Hugh Windham, Esq;	1	1	6	1	1	1	1	1	1	1	6	1	1	1	1	1	6	1	6	12	1	1	1	1	204	6	34	0348
	Duke of *Stomberg* and *Lenster*	1	1	6	1	1	1	1	1	1	1	6	1	1	1	1	1	6	1	6	12	1	1	1	1	204	6	34	0348
	The Earl of *Macklesfield*	1	1	6	1	1	1	1	1	1	1	6	1	1	1	1	1	6	1	6	12	1	1	1	1	204	6	34	0348
Royal Regiment of Dragoons	The Lord *Raby*	1	1	6	1	1	1	1	1	1	1	6	1	1	1	1	1	6	1	6	12	1	1	1	1	228	6	38	0388
Regiments of Dragoons	*William Lloyd*, Esq;	1	1	6	1	1	1	1	1	1	1	6	1	1	1	1	1	6	1	6	12	1	1	1	1	228	6	38	0388
	The Earl of *Essex*	1	1	6	1	1	1	1	1	1	1	6	1	1	1	1	1	6	1	6	12	1	1	1	1	228	6	38	0388
1. Regiment of Foot Guards	The Earl of *Romney*	1	1	28	1	1	2	2	1	2	2	32	1	24	1	2	1	1	1	56	56	1	1	1	1	2120	28	40	1328
2. Regiment of Foot Guards	The Lord *Cutts*	1	1	14	1	1	1	1	1	1	1	16	1	12	1	1	1	1	1	28	28	1	1	1	1	560	14	40	0864
Regiments of Foot	*William Selwyn*, Esq;	1	1	10	1	1	1	1	1	1	1	10	1	10	1	1	1	1	1	20	20	1	1	1	1	360	10	36	0565
	Charles Churchill, Esq;	1	1	10	1	1	1	1	1	1	1	10	1	10	1	1	1	1	1	20	20	1	1	1	1	360	10	36	0565
	Henry Trelawney, Esq;	1	1	10	1	1	1	1	1	1	1	10	1	10	1	1	1	1	1	20	20	1	1	1	1	360	10	30	0445
		19	16	125	69	4	12	12	19	12	69	152	2	66	9	6	10	60	2	168	282	2	5	22	116	5737	133	562	7000

, Whereof the Colonel, Lieutenant-Colonel, and Major of each Regiment, are Three.

Printed for *A. Baldwin*, near the *Oxford-Arms* Inn, in *Warwick-Lane*, 1699.

A LIST OF THE STANDING FORCES IN 1699 FROM A BROADSIDE IN THE SUTHERLAND COLLECTION

These are perhaps minor points, but they all assist in making the history more accessible and comprehensible to the reader, and no history is better worth reading and studying at the present moment. Its great topic is the struggle between England and Louis XIV. at the end of the seventeenth century, and this in its main features curiously anticipates the struggle between England and the Kaiser William in the twentieth century. The France of that day enjoyed an even greater predominance in Europe than did Germany anterior to the present war. It was unquestionably the greatest military power in the world; it aimed at attaining naval supremacy, while its commerce and arts, under the care of a succession of able ministers, had reached unprecedented heights.

All the resources of a great, wealthy, and populous country had gradually become concentrated in the hands of a single monarch, who aimed at universal sovereignty. Relatively the force wielded by Louis XIV. was far greater than that at the command of the Kaiser William; his enemies were more scattered, and the bonds which held them together less firmly welded. The England of that day was split up by faction. Menaced by rebellions in Scotland and Ireland, its standing army was truly contemptible in size, yet in the end its free institutions triumphed against the organised despotism of the enemy. A similar conflict is now being waged with Germany as the foe instead of France, but England to-day is both relatively and actually immeasurably stronger than in the seventeenth century. No successes gained by the German arms can compare with those gained by Louis XIV. in his earlier campaigns, while they have never attempted to dispute English supremacy at sea, which Louis XIV. more than once seriously threatened. The story of the time, told in Macaulay's glowing prose, forms one of the great epics of history. It is the story of a people split by faction, trammelled by imperfect organisation and bad leadership, struggling against a mighty despotism, and emerging victorious. The conditions in the even greater struggle of to-day, which are different, are all in England's favour, and the reader of Macaulay's history will gather from it renewed confidence in the triumphant issue of our war with Germany.

[*The blocks illustrating this article are kindly lent by Messrs. Macmillan & Co.*]

The Ushabti: Its Origin and Significance

By F. Gordon Roe

THE book of the ushabti has yet to be written. It is curious that this should be so, for collectors of the little magical "mummy" figures are numerous, and would welcome an exhaustive work from the pen of a savant. Up to the present, the chief sources of published information on the subject are to be found in a paragraph of a book or a few pages of a museum catalogue, not infrequently in learned Egyptological treatises which seldom reach the small collector, and still less the society hostess who keeps a

No. I.—USHABTI OF TAUIPERT
21ST DYNASTY
COLLECTION OF HUGH TERRES, ESQ.

No. II.—UNINSCRIBED
PEDESTAL USHABTI
GREEN GLAZE
$3\frac{5}{8}$ IN. HIGH
AUTHOR'S COLLECTION

No. III.—FEMALE SINGER IN THE
SOUTHERN TEMPLE OF AMEN, THEBES
$4\frac{1}{4}$ IN. HIGH AUTHOR'S COLLECTION

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single specimen on her curio table. I have been shown such a figure, which, as I was gravely assured, always turned its toes to the east by sunset, in whatever position it might have been placed previously. It is for the assistance of the small collector and the dilettante that the present article is intended to cater. It does not pretend to be exhaustive, but is chosen to cover those types which are suited more especially to the average person's pocket.

Before proceeding further, the origin of the figures in question may as well be explained. The dweller in ancient Egypt saw no prospect of an entire peace beyond the tomb, for, according to holy writ, each soul was bound to perform certain labours in the fields of dim Amenti, and to take its place in a phantom corvée. The hierarchal philosophy, however, found a way by which this irksome toil might be avoided, and, in consequence, there evolved at quite an early period the practice of laying small mummiform, Osirian figures on the corpse, or in boxes or niches in the sepulchre. These objects were sometimes made to actually resemble the deceased person, were called "ushabtiu" (plural form: the singular being "ushabti") or "respondents," and were frequently inscribed with the name of the owner together with a portion of the sixth chapter of the *Book of the Dead*. When the soul came to the other world behind the mountains, it uttered the magical formula, which had the effect of transforming the figures into full-grown fellahs, each answering "Here am I, ready when thou callest," and it was from this reply that the name of "respondent" was derived.

No. IV.—USHABTI OF PSEMTHEK 3¾ IN. HIGH AUTHOR'S COLLECTION

Bram Stoker put the case very neatly in *The Jewel of Seven Stars* (London: Rider & Son), where he said: "There is another belief of the ancient Egyptian which you must bear in mind, that regarding the ushabtiu figures of Osiris, which were placed with the dead to do its work in the Underworld. The enlargement of this idea came to a belief that it was possible to transmit by magical formulæ the soul and qualities of any living creature to a figure made in its image. This would give a terrible extension of power to one who held the gift of magic." The supernatural side of the cult could be dwelt upon to a much greater extent, but for reasons of space it must be necessarily curtailed in the present account.

No. V.—AN OFFICIAL WEARING THE "SHENTI" LIGHT BLUE-GREEN GLAZE 4½ IN. HIGH AUTHOR'S COLLECTION

Ushabtiu can be grouped under two headings for the purpose of this article. The ordinary kind resembles a miniature mummy, as stated, but the second and more interesting class shows the dead person attired as when alive. The flat front of the projecting "shenti" or skirt afforded a fine plane for an inscription. The earliest figures—the student will find some of the 6th dynasty (*circa* 3300 B.C., Brugsch) in the British Museum—were not made to carry any implements with which to cultivate the unearthly soil of Amenti, but during the 12th dynasty (*circa* 2466 B.C.) is noted the introduction of the plough, hoe, and basket, which was suspended by a rope either from the left or both shoulders. I purposely refrain from enlarging to any great extent on the early figures of wood or stone, since they are practically impossible of acquisition

No. VI.—UNINSCRIBED USHABTI OF UNUSUAL FORM FROM ILLÂHÛN 4 IN. HIGH AUTHOR'S COLLECTION

by the small collector. Should he come across some in the course of ramblings after the antique, he would be well advised to look into the matter closely before purchasing, as the artless fellaheen can sometimes produce very artistic forgeries in the correct materials. So far as the genuine specimens go, it is dazzling to reflect that perhaps Joseph was furnished with ushabtiu after the native custom when "they embalmed him, and he was put in a coffin in Egypt."

The period which the ordinary collector of ushabtiu is able to cover may be roughly described as extending from about 1700 B.C. to about 30 B.C., or from the commencement of the New Empire with the 18th dynasty to the period of Roman rule. During the ancient and middle empires they had been used side by side with the "servant" figures, which showed slaves engaged in their various occupations, but on the re-establishment of an Egyptian monarchy which "knew not Joseph," the former sprang into great popularity. Under the 18th dynasty they were made in stone and glazed ware of blue, yellow, and rarely red tint. Wood was also employed as of old, and, from the convenience which attended the working of this material, it continued in constant use right through the history of funerary figures. Ushabtiu of this type were either carved and left plain, smeared with bitumen, or painted in bright colours like the mummy cases. To return to the 18th dynasty, special mention should be made of the large, statuette-like granite figures of Amen-hetep III., and of his son, the heretic Pharaoh Khuenaten, although they are museum pieces, and not collectable. During the 19th and 20th dynasties (*circa* 1400 B.C. to 1100 B.C.) we find glazes of the following colours:—blue; green, with inscriptions and details in violet, purple, or black; white, with inscriptions, etc., in blue, black, etc. To the first-named dynasty belongs the large and famous series of some 700 figures made for Seti I., father of Rameses II., Pharaoh of the Oppression, which included widely differing types. With the magnificent blue-glazed specimens may be compared the coarse but interesting wooden examples, one of which is illustrated here. Unfortunately this particular figure has sustained a bad damage to the head, necessitating a partial restoration. A label on the back states that it was brought from Thebes in 1887. The tomb of Seti I. was discovered by Belzoni at Bibân-al-Mulûk in A.D. 1815, and the superb alabaster sarcophagus of the king which he found there now rests in the Soane Museum. The royal occupant was not brought to light until 1881, when the famous Dêr-el-Bahari find solved so many riddles of Egypt's ancient history. It should be noted that one of the objects bought from Arabs which aroused the attention of the authorities to the existence of this hoard was a wooden tablet "upon which was written a hieratic text relating to the ushabtiu figures to be buried with the Princess Nesi-Khonsu" (Prof. E. A. Wallis Budge's *Nile*, 7th edition). I saw a beautiful, tall, dark blue glazed ushabti not long ago which, I take it, was one of those mentioned on the tablet. The lady was described as "Keeper of the Harem of Amen," a title of the sisterhood ministering to that deity. The period was during the priestly 21st dynasty, of which hereafter. An extremely unusual product of the 20th dynasty was the bronze ushabtiu of Rameses III., a specimen of which is to be seen in the British Museum. Of the pieces illustrated here, No. iii. is a typical glazed figure of blue-green tint, with inscriptions and details in black, of a female singer at the Southern Temple of Amen at Thebes, which, though reminiscent of an earlier period, is probably to be assigned to the 22nd dynasty; whilst No. v. suggests dynasties 21–22. The latter, a specimen of the "taskmaster" figures which sometimes occur, is armed with the "kovrbash," by which the movements of the corvée might be expedited. The official

No. VII.—WOOD USHABTI OF SETI I. 19TH DYNASTY 6¾ IN. HIGH AUTHOR'S COLLECTION

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character of the head is well expressed, but unfortunately the inscription has been partly obliterated.

To the 21st dynasty, which commenced about 1100 B.C., belongs the splendid ushabti of an official, Tauipert (No. i.), which was found at Dêr-el-Bahari, passed into the collection of the late Martyn Kennard, and was sold, together with many others of the period, at Sotheby's. It is now in the possession of Mr. Hugh Terres, who has given permission for its reproduction in these pages. The glaze is a particularly brilliant blue, in fact, amongst the most vivid productions of a dynasty which is remarkable for bright colouring; whilst the modelling of the figure, though weak, is not unpleasing.

From the 22nd to the close of the 25th dynasty, or *circa* 966 B.C. to 666 B.C., ushabtiu became gradually rougher in design and coarser in execution. For the first part of the time, glazes, generally green, were employed, but the serious outbreak of war during the 23rd dynasty, and the subsequent national and internecine upheavals culminating in Ashur-bani-pal's conquest of Egypt, brought the art of the country to a low ebb, so that we find figures which have been merely colour-washed, the inscriptions and details being filled in with reed pen and black ink. Specimens of this period are easily obtainable, but are frequently damaged owing to the want of a glaze. Their coarseness prevents them from being reproduced with any success.

No. VIII.—TYPICAL PEDESTAL USHABTI 26TH DYNASTY GREEN GLAZE 6½ IN. HIGH COLLECTION OF HUGH TERRES, ESQ.

With the advent of Psemthek I., founder of the 26th dynasty, commenced a renaissance which was due to the influence of the Greek settlers whom the king encouraged to make their habitation in his boundaries. The most important feature of ushabtiu of this and of the succeeding dynasty (Persian, 527 B.C.) is the introduction of a square pedestal stretching from the base of the wig to the feet, under which it extends to form a plinth. The modelling of the features, beards, and implements is frequently characterised by an almost specious minuteness of detail, the inscriptions are in incuse characters, many of the figures become bolder in proportion, though not always without a sense of outline, whilst the glazes are of an apple-green tint. Even the cheap small productions of the period, and perhaps later, are affected by the general tendency. I have seen some exceedingly coarse examples on which the markings of the beard were indicated with a patience worthy of a better objective. As it was, the remainder of the details were practically indistinguishable. The pedestal, of course, appears in almost every instance. In my collection there is a little 26th dynasty figure of a man named Pasar, with a yellowish-green glaze, on which this feature is merely incised on the back, instead of being raised as in most cases. The type of physiognomy displayed in the lesser ushabtiu of this period possesses a striving after realism, which is interesting to the student of psychology. The hard, set features, with their high cheek-bones and compressed lips, tend to convey an impression of weird taciturnity to the observer. It should be mentioned that the pedestal is found on figures right down to their disappearance, but the later types seldom possess the beauty which obtained at the introduction of this feature. To the twenty-seventh dynasty belongs the set of 400 ushabtiu made for Heru-utchat, Priest of Neith, which were found piled up in two niches of his tomb at Hawara by Prof. W. M. Flinders Petrie in 1889. Most collections boast a specimen from this beautiful series, and that in the Metropolitan Museum, New York, has been accorded a special standard case to itself in the eighth Egyptian room. Twenty-eight of these were in the Kennard sale at Sotheby's in 1912; I myself have three, one of which is illustrated; but in several cases the glaze has decomposed almost entirely, leaving the surface extremely brittle and friable. It may be observed quite fittingly that the ushabtiu of Heru-utchat exhibit all the peculiarities of the period, and therefore

are invaluable as an object-lesson to the student of styles.

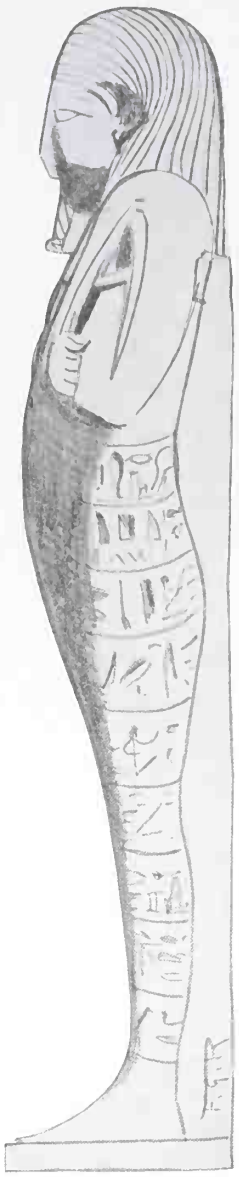
The unsettled conditions prevailing from the 28th to the end of the 31st

No. IX.—BASKET, PAINTED ON BACK OF A 21ST DYNASTY FIGURE

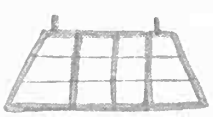
dynasty (405 (?) B.C. to 340 B.C.) were unfavourable to the expansion of the decorative arts. The productions of this period cannot be illustrated more concisely than by the following extract, taken from *Art in Egypt*, by Sir Gaston Maspero (page 282: London, Heinemann, 1912):—"Here and there we meet with examples which stand out from the level of general ugliness, and are almost finer than those of the great period. They come generally from the wells of Sakkarah, and belong to the

No. X.—BASKET, INCISED ON BACK OF A BLUE-GLAZED PEDESTAL FIGURE CIRCA 31ST DYNASTY

time of the Persian domination, or to the early reigns of the Macedonian dynasty. The best, those of a certain Admiral Patanesis, varied in size from four to ten inches. Modelled in a very pure paste, and fired with extraordinary skill, they were glazed with a non-lustrous, clear, vivid blue, the freshness and evenness of which are unimaginable; I have seen nothing to approach them in modern porcelain. The head is a gentle melancholy portrait; the only thing comparable to it in its own 'genre' is the little blue porcelain head at Cairo, perhaps an Apries or Necho II." It should be explained that the 30th dynasty comprised the last native Pharaohs to rule over Egypt. To them succeeded the fresh Persian domination spoken of, until Darius III. was defeated by Alexander the Great at the battle of Issus. The world-conqueror was followed by his sons, Philip Arrhidæus and Alexander II.,

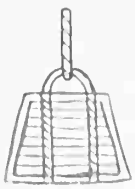


No. XI.—USHABTI OF HERU-UTCHAT, SHOWING PEDESTAL 9 IN. HIGH AUTHOR'S COLLECTION



No. XIV.—BASKET, PAINTED ON BACK OF NO. III.

for whom the general Ptolemy Lagos acted as regent, eventually transmitting the throne to his own descendants. The accession of the Ptolemies in



No. XII.—BASKET, CARRIED BY HERU-UTCHAT LOW RELIEF

305 B.C. started the art of the ushabti on a distinct downward grade, gathering impetus until, to quote Maspero once more, "at the beginning of the Roman period many were sold which are hardly more than pieces of clay or paste lengthened out, with a vague indication of the head and feet, things more barbarous than the most barbarous Polynesian idols." What may have been a last struggle to retain the

No. XIII.—BASKET, INCISED ON BACKS OF A SET OF LATE PERIOD THEBAN USHABTIU

old ideals took the form of adding an inscription which had no meaning, a mere jumble of signs intended to imitate the appearance of the ancient formula. These freaks not infrequently possess a coarse glaze which the collector should be careful not to misinterpret, for the figures are genuine so far as they go. To a late period belongs the ushabti of an official, of which a drawing is given. The glaze is coarse in texture, and of a dark but by no means unpleasant blue. There is an entire absence of any ornamentation, whilst bituminous blotches occur here and there. The design is curious as combining the crossed arms of the mummiform with the spreading skirt of the "taskmaster" figures. With this specimen should be compared the beautiful little green glazed ushabti of a man named Psemthek (Greek, Psammetichos), the face of which is most carefully modelled (No. iv.). It dates from the twenty-sixth dynasty, and

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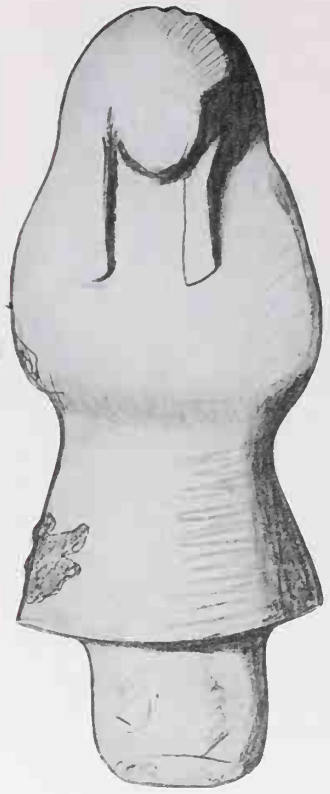
is one of those pieces which are inscribed on back and front and under the base.

Naturally the collector must not expect to avoid the trail of the forger entirely, even where the supply of original specimens is so fecund. Ushabtiu of stone are copiously imitated, often in coloured plaster and clay, whilst those of wood present no great difficulty in the making, and are often hard to detect except by the expert. The glazed variety is not without its followers, but if the collector reserves his energies to the commoner types he is practically safe. I have seen some small figures which I am positive were wrong, though it was puzzling to conjecture the reason for their existence at all. The glaze was perfectly colourless, and on the back was displayed an imposing cartouche. A fine fragment is sometimes a safer investment for the purchaser than a complete but uncertain masterpiece, unless he is in a position to speculate at leisure. I once acquired in London the foot of a figure in some green stone, bearing an incised hieroglyphic inscription, for the modest sum of ninepence. When complete, this ushabti must have been some six or seven inches high. The present war has had the effect of postponing excavations in Egypt, so that the market is not being fed by any fresh importations. This does not tend to lessen the collector's troubles, although there must be a very considerable quantity of pieces still on sale, and most of the less important ought yet to be obtainable at reasonable prices. A well-known water-colour artist, who spent some years assisting the late Theodore Davis in Egypt, has told me that, before his return to England, he used a number of the small ushabtiu wrapped in paper as packing to fill up the spaces between more valuable objects, adding that he had them "for the same reason that the man bought the moon, because he could get it for a piastre!"



No. XV.—LATE PERIOD USHABTI BLUE GLAZE 4½ IN. HIGH AUTHOR'S COLLECTION

I have already referred to the piling of ushabtiu in niches of the tomb, but they were sometimes laid on the mummy itself. There is one to be seen it its original position on the knees of the priestess Katebet, *circa* 800 B.C., in the British Museum. Otherwise there were special boxes, separated into compartments, each with a separate lid, in which the figures were stored.

It is obviously impossible for me to attempt a complete *résumé* of the ushabti and its history in the space at disposal, but I venture to think that enough has been said to show that the subject is by no means unworthy of the connoisseur's attention. It was written that, in archæology, the specialist should excel, but at the same time there must be many who would not be adverse to acquiring a smattering of knowledge with regard to these small relics of a past civilisation. If one chooses to look kindly on them, it is partly because of the pathetic human interest they retain, as well as the evidences of one of the finest schools of art ever evolved by Mother Earth.

No. XVI.—LATE PERIOD USHABTI GREEN GLAZE 2¼ IN. HIGH AUTHOR'S COLLECTION

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KING CAKES

FROM THE PAINTING BY JEAN BAPTISTE GREUZE AT MONTPELLIER

Photo Mansell

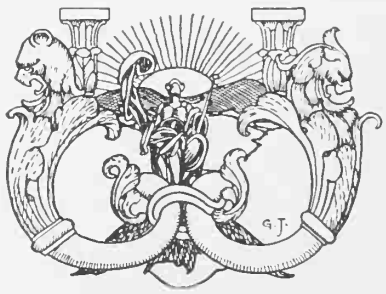
Your article on war materials is to me highly interesting and suggestive. Whatever the upshot of the war may be, we shall have "fought the good fight," unselfishly spending our blood and treasure without stint. Our outlook as a people will be different when it is over, certainly more serious, more sympathetic, more virile. Death will have taken a heavy toll from every town, village and hamlet. Memorials there probably must be, and we should see to it that these are in accord with the new spirit —simple, direct, and dignified.

Our nineteenth and twentieth century monuments have been none too successful though surprisingly numerous. Within the last decade especially they seem to have sprung up like mushrooms. Many of them will hardly be appreciated by posterity, or by our ancestors if they could see them, for we have not been a monument-building people. In prehistoric times we had our age of dolmens and cromlechs, perhaps commemorating great events or warriors buried with religious rites and offerings in which flame and fire played a conspicuous part. We never emulated Rome in consecrating temples to the victory-giving gods, nor erected columns and triumphal arches to victorious rulers and generals. Boasting and vainglorious pomps have had no part in this war, and are happily no characteristics of Englishmen. Throughout mediæval days nothing was erected to commemorate the Crusades or the long-drawn-out wars with France; but the tombs erected over the graves of monarchs and warriors in cathedrals and churches are superb in the solemnity of their repose. They breathe a spirit of rest, resignation, and trust in the Life to come; but as to their achievements in this world, the epitaphs are silent. These were in no sense public monuments, but often prepared during the life of the man, constructed at his private expense, and erected in churches he had either built or endowed. The only memorials erected in mediæval times, to be seen in public places, were the crosses of Edward I., to mark the resting-places of his dead queen on her way to burial, these spots seeming sacred to him. Crosses were reverenced in those days, and prayers were on the lips of many passers-by. Funeral pomp and ostentation appear with the Tudors, and Henry VIII., who designed sumptuous monuments for himself, since destroyed, may probably have emulated the extravagance of the Emperor Maximilian's tomb at Innsbruck, an early instance of German megalomania. However magnificent, these monuments were, like the earlier ones, confined to the place of sepulture and private tombs. The earliest real public monument in the sense of those of the present day is the statue erected to Charles I. at Charing Cross. The idea of an equestrian statue in a public place no doubt reached us from Italy. Charles II. had more than the one equestrian statue still remaining at Windsor, and of James II. there is a statue in classic robes in Whitehall. The earliest monument commemorating an event is the column by Wren, after the Great Fire of London, known as "the Monument," because there were no others. No wars had been commemorated, not even the Armada. Portrait statues became more numerous when the Hanoverian dynasty was firmly established; but for long they were confined to monarchs and a few of

the nobility. The victories of Marlborough have no monumental record except at Blenheim. Even the great struggle against Napoleon, ended less than a century ago, is only recorded publicly in London by the Nelson column and the arch to Wellington. These appear to be the only contemporary public war monuments prior to the Crimean War.

Thus it seems to have been our custom to leave the memories of our great men, and of heroic deeds, to live in our hearts, and happily their fame is still undying. The general desire to materialise appears only to have come in with the nineteenth century, and the national cult of trade and greed, of which Bright and Cobden were the apostles. The mysticism of religion was overshadowed by the more matter-of-fact dissenting popular preachers, earnest and well-meaning men, who built huge tabernacles, still known by their names. Though the greatest hero or scientist does not differ very much as represented in a portrait model from the man in the street—and any pugilist stripped for the fray would cut a better figure—every politician, philanthropist, poet, actor, writer, or scientist of note has had his portrait statue set up in some public place. These statues are so multiplied and familiar that we pass them with indifference. Nobility of soul or mental powers cannot be expressed by dress or attitude, and most of the figures are only saved from being commonplace by rendering them of abnormal bulk. It is doubtful whether we have any higher conception of Shakespeare or Cromwell by seeing modern bronze statues of them in the midst of streets and buildings. Generally speaking, the portrait bust should be more impressive than the full-length.

It is probable enough that every town and village will wish to commemorate its fallen heroes. If these memorials could be fashioned in some way to take the place of the old market cross, and made the central place of meeting, rest and converse under the genial light of the lamp, whose meaning would soon come to be understood and appreciated, a need would be filled now that the ale-house bench is disestablished. The outward forms of the monuments should be impressive and dignified, noble but simple, and legibly recording the names of the slain and the battles in which they died. In addition to the lamp, they might comprise fountains, dials, and the name of the village, which would be a boon to belated wayfarers. The extinction of the lamp would perhaps come to be regarded as the curfew, and render a useful service. Above all, the monuments should be relatively inexpensive, and possibly a repetition of design, with suitable variations, might keep the cost to a reasonable figure.—J. Starkie Gardner.



NOTES AND QUERIES

[*The Editor invites the assistance of readers of* THE CONNOISSEUR *who may be able to impart the information required by Correspondents.*]

UNIDENTIFIED PAINTING (No. 194).

DEAR SIR,—I should be glad if you or any of your readers could assist me in identifying and appraising the picture of which I enclose photograph. Owing to the subject being dark and requiring cleaning, it is difficult to photograph. The canvas measures 29 in. by 24 in., and represents a young girl in a slashed blue doublet holding in her left hand, on the edge of a bowl, a candle which illumines the lower part of her face. Her right hand is clenched above and behind the bowl. A child in the shadow points towards the candle over her left shoulder.

The picture has been for many years in the possession of an old collector, who bought it from the estate of an old doctor, who used to exhibit it in Sydney as an original by Wright of Derby. By some it is attributed to Schalcken, or some other of that period and school. The photograph gives a poor idea of the beauty of the picture.

Faithfully yours,
"CONSTANT READER"
(New South Wales).

[Will "Constant Reader" kindly forward name and address, so that we can communicate concerning the other pictures.]

(194) UNIDENTIFIED PAINTING

(195) UNIDENTIFIED PAINTING

UNIDENTIFIED PAINTING (No. 195).

DEAR SIR,—I am sending a photograph of an oil-painting on a circular panel, 9¼ in. diameter. If you would help me to find out the subject and the name of the painter, I should be glad.

Yours faithfully,
(Miss) E. FRY.

MME. VIGÉE LE BRUN.

SIR,—Having been engaged for some time on an illustrated book dealing with *Mme. Vigée Le Brun and Some of Her Sitters*, with especial reference to such of her works as are to be found in this country, may I appeal through your columns to possessors of any examples kindly to favour me with particulars (and, if possible, the sight of a photograph) of the same, with a view to assisting in the preparation of a *Catalogue Raisonné?*

Yours faithfully,
J. J. FOSTER
(Aldwick,
Sutton, Surrey).

THE collection of silver plate and objects of vertu formed by the late Sir Walter Gilbey, Bart., was dispersed at Messrs. Christie's on June 23rd and 24th. Especially fine were the silver race cups, which were sold "all at." The Doncaster "Gold" cup (won by Sir F. Standish's "Stamford"), of classical form, by R. Salmon, 1797, 22 in. high, 169 oz. 18 dwt., realised £310; the "Gold" cup, Beverley, June 6th, 1810 (won by "Tutelina"), 18½ in. high, 1808, to the cover of which a knob in the form of a horse has been added, 106 oz., £90; Lambton Park Races, 1822 (presented by the Hon. E. Petre, and won by T. Paine; purchased by the Lambton Racing Club, 1823, and won by Lord Normanby's "Why Not"), a campana-shaped cup and cover, 15½ in. high, by Paul Storr, 1817, on square stand by the same, 1820, 195 oz. 17 dwt., £125; Brampton Moor, a two-handled porringer, 3½ in. diam., Carlisle hall-mark, lip engraved "Brampton Moor Courfe the 25th of March, 1666, Sr Richard Sanford," 4 oz. 15 dwt., £50; Kildare Hunt, September 13th, 1757 (won by Sir Ralph Gore's "Spot"), a plain two-handled cup, lip engraved with racehorse and jockey, 8¼ in. high, by Robert Calderwood, Dublin, *circa* 1755, 6 oz. 6 dwt., £120; and Winchester, April 7th, 1797 (won by Mr. C. Graeme's "Merry Andrew"), a two-handled cup and cover, 19 in. high, 1796, 90 oz., £95. The following were sold by the ounce:—A silver-gilt cup and cover, oviform shape, twisted serpent handles, 9 in. high, 1782, 19 oz. 5 dwt., 30s.; oblong silver-gilt inkstand, the lid opening in two divisions, top and sides decorated with shells, etc., in flat chasing, engraved with the Royal arms, Garter motto, crests, and initials S. G. surmounted by an earl's coronet, interior of lid engraved, "This inkstand belonged to Thomas Coutts, Esq.," 14 in. long, 7¼ in. wide, by Frederick Kandler, 1766, 97 oz. 6 dwt., 56s. Returning to the "all at" section, a dessert set of 72 pieces, engraved with the Royal crest and Garter motto, 1714, 1753, 1767, etc., from the collection of the Duke of Sussex, weight of spoons and forks 58 oz. 18 dwt., fetched £236 5s. Amongst the objects of vertu, a Directoire circular gold snuff-box, the lid enamelled with nymphs disarming Cupid, the base with a sacrifice to Cupid, and the sides with small lake scenes, was knocked down for £94 10s.; whilst a gold beaker, the lower part repoussé and chased with a stag-hunt, supported on a short foot, 3¾ in. high, German sixteenth century, weight 5 oz., brought £68 5s.

Silver

The silver plate removed from Heveningham Hall, Suffolk, the seat of the late Lord Huntingfield, was sold at Messrs. Christie's on June 29th. The prices realised were not high, but the following items are worthy of notice:—A circular sugar-basket, pierced with scroll foliage and trellis-work in beaded borders, blue glass liner, 1781, 6 oz. 12 dwt., 31s. (per oz.); an oval bread-basket, with pierced trellis sides embossed with vases, rosettes, rams' heads and drapery festoons, with beaded borders and handle, 1776, 30 oz. 5 dwt., 25s.; a plain tankard, with flat cover, scroll handle and corkscrew thumb-piece, reeded borders, by Hugh Roberts, 1698, 32 oz., 37s.; and a small punch-bowl, embossed with a shield and band of fluting on a matted ground, on gadrooned foot, by Timothy Ley, 1709, 27 oz. 10 dwt., 78s. Amongst the plated articles which were sold were four oblong sauce tureens and covers, with gadrooned borders, which fetched £20; and a pair of candelabra, with gadrooned borders, and reeded branches for five lights each, 31 in. high, £75 12s.

THE late Lord Huntingfield's collection of porcelain from Heveningham Hall, Suffolk, came under the hammer on June 28th. The highest sum paid was £1,470 for a pair of Sèvres vases and covers, finely painted with hunting scenes and flowers in heart-shaped panels, handles formed of white and gold scrolls entwined with laurel branches, etc., the covers pierced with laurel foliage divided by turquoise bands, etc., 14½ in. high. Both these and the following vase were won by Miss Vanneck, daughter of Sir Joshua Vanneck, second baronet, at a court game of Pharo, the vases being given by George IV. The last-mentioned vase and cover, also Sèvres, 16½ in. high, turquoise ground, modelled with strap-work band in relief round the centre, painted with figures and flowers in four panels, fetched £609. The following lots were worthy of notice:—Four Nankin mandarin jars and covers, octagonal shape, painted with flowers, etc., in long, upright panels, 48 in. high, on wood stands, £409 10s.; a Chinese famille-verte vase, enamelled with kylins, flowers, and rocks in shaped panels, on stippled-green ground enriched with dragons and butterflies, 17½ in. high, Kang-He, £152 5s.; a pair

Porcelain

of Chinese famille-rose vases and covers, enamelled with peonies, bamboo, and a fence, and with green and pink lambrequin panels round shoulders, covers surmounted by green kylins, 21½ in. high, Kien-Lung, £147; and a Dresden tea and coffee service, each piece of octagonal shape, painted with scenes and figures in quatrefoil panels with gilt borders on lake ground, 55 pieces, £111 6s.

An interesting series of porcelain was sold at Christie's on July 8th. A pair of Chinese cylindrical vases decorated with formal flowers and foliage reserved in white, and heightened with aubergine, blue and green enamel on coral-coloured ground, and with flowers and emblems in lambrequin panels, with green ground round shoulders and bases, 19 in. high, Kang-He, realised £441; a pair of Chinese mirror-black bottles, long necks, pencilled with flowers and vases in gold, 17½ in. high, £39 18s.; a set of three Spode vases, painted with flowers in colours on dark blue and gold scale-pattern ground, gilt handles supported by lions' masks, and with white beading round borders, 10 in. and 8¼ in. high, £110 5s.; a Hague vase and cover, painted with medallion views on gros-bleu and gold ground, with mask and serpent handles, 18½ in. high, £65 2s.; and an old Worcester jug, painted with birds and insects in scroll panels, gilt borders on dark blue scale-pattern ground, a mask beneath the spout, 8½ in. high, £105. Amongst the collection formed by the late W. E. Darwin were a Chinese famille-verte vase and cover, enamelled with river scenes in scroll panels, flower sprays, vases, etc., on a white ground, 21¼ in. high, Kang-He, £65 2s.; and a blue jasper plaque, by Wedgwood & Bentley, with the *Apotheosis of Homer*, after Flaxman, 7½ in. by 14 in., in ebonised frame (from Sir J. D. Hooker's collection), £47 5s.

The collection belonging to the late Charles Storr Kennedy was dispersed at Christie's on July 13th, 14th, 15th, and 19th. A pair of Chelsea figures of a lady and gentleman in masquerade costume, with hurdy-gurdy and guitar, on circular plinths encrusted with flowers, 7½ in. and 8 in. high, realised £120 15s.; a pair of emblematic Chelsea groups of children representing the continents, on white and gold scroll plinths, 9½ in. high, £63; three Chelsea vases and one cover, gilt, with insects on dark blue ground, encrusted with flowers, supported by three caryatids, the plinths painted with small views, 10½ in. and 9 in. high, £105; and a Chelsea vase and cover, rococo design, with white and gold scroll borders, painted with a panel of Chinese figures, etc., and encrusted with branches of flowers, 15 in. high, £63. At the same sale a Battersea enamel nécessaire painted with shaped panels of figures and landscapes, enclosed by gilt scrolls on dark blue ground with white dots, containing a small ink-pot, two scent-bottles, a pen and seal, in leather case, stamped with initials and dated 1790, fetched £42.

Various properties were put to auction by Messrs. Christie's on July 21st, when an old Worcester jug, painted with birds, etc., in scroll panels, with gilt borders on apple-green ground, the spout modelled with a mask, 7¼ in. high, realised £71 8s. From the collection of the late Francis Hall were the following pieces of Oriental porcelain:—An octagonal teapot and cover, black ground, sides and cover decorated with pierced panels of bamboo and prunus blossom, the shoulders enamelled in famille-verte, elephant's head spout and dolphin handle, Kang-He, was knocked down for £58 16s.; three powdered-blue saucer-dishes, enamelled with river scenes, etc., in mirror-shaped panels, the ground pencilled with formal flowers in gold, 10½ in. diameter, Kang-He, £63; and a pair of bottles of triple-gourd shape, painted with branches of flowers emblematic of the seasons in red, blue, and gold, Imari taste, and with foliage and grasses in green enamel, 28½ in. high, Kang-He, £75 12s. During the second day, which was mainly composed of miscellaneous lots, a pair of Chinese vases and one cover, enamelled with flowers in famille-rose in variously shaped panels on black ground, enriched with flowers in colours and foliage in green, 17 in. high, realised £60 18s.; a pair of old Worcester small vases, painted with birds in scroll panels with gilt borders on apple-green ground, 5 in. high, £75 12s.; and a figure of Kwan-yin, her costume enamelled with flowers, birds, and rocks, 14 in. high, 16 in. diameter, Kien-Lung, £50 8s.

Furniture and Objets d'Art

THE following lots came from the late Lord Huntingfield's collection at Heveningham Hall, and were sold at Christie's on June 28th:—A pair of Empire candelabra formed as bronze figures of Minerva holding ormolu banners supporting branches for six lights each, on square bronze pedestals with ormolu appliqués, 42 in. high, brought £99 15s.; a pair of Queen Anne chairs, stuffed backs and seats, cabriole legs with open scroll brackets, club feet, decorated with foliage in gilt plaster-work, £52 10s.; and an old English lacquer cabinet, with folding doors enclosing drawers, decorated inside and out with Chinese landscapes in black and gold, on stand with cabriole legs, 42 in. wide, £60 18s. Included in the same sale were the following from various properties:—A pair of Louis XV. fauteuils, the frameworks of gilt wood slightly carved with flowers, covered with Gobelins tapestry, £735; a pair of Imari square canisters modelled with flowers in relief, mounted with Louis XVI. ormolu corners, borders, handles, and covers to form pot-pourri jars, chased with foliage and fluting, 11 in. high, £126; a pair of French bronze groups of Cupid and Psyche, and cupids wrestling for a heart, on white marble pedestals mounted with ormolu friezes and beadings, 12 in. high, £131 5s.; a pair of Louis XVI. porphyry vases mounted with ormolu, 15 in. high, £220 10s.; a Louis XVI. marqueterie secretaire, fall-down front and folding doors below, inlaid with vases and flowers mounted in chased ormolu corners, surmounted by a veined white marble slab, 40 in. high, 30 in. wide, £173 5s.; a Louis XV. parqueterie commode, slightly rounded front fitted with two drawers, inlaid with tulip and king-wood, mounted in chased ormolu surmounted by a Brescia marble slab, 49 in. wide, stamped "M. Griaerd," £399; a Louis XIV. mirror, gilt framework, carved at top with flowers and scrolls, borders and arched top decorated with figures and strap-work in gold on black ground in imitation of Boulle-work, 70 in. high, 40 in. wide, £120 15s.; and a

"Hebe" statuette in white marble, 43 in. high, French school, £105.

At the Crews sale, which took place at Messrs. Christie's on July 6th, a French cabinet enclosed by four doors and with two drawers in centre, panels carved with architecture, and the cornice with reclining figures of a river god and goddess and arabesques, 52 in. wide, sixteenth century, realised £50 8s.; a French chest, carved with figures of Justice and Plenty and other emblematical representations, 33 in. high, 57 in. wide, school of Lyons, sixteenth century, £73 10s.; a Dutch settee, scroll arms, legs, and stretchers, covered in needlework of Chinese design, 6 ft. 6 in. wide, early eighteenth century, £178 10s.; seven Italian chairs and five arm-chairs, slightly carved openwork stretchers, tops of backs carved with foliage covered in stamped and gilt leather, sixteenth century, £215 5s.; an Italian cassone, carved with a shield of arms and gadrooning, the front panel inlaid with lions and vases in marqueterie, 6 ft. wide, sixteenth century, £58 7s.; and a cabinet of renaissance design, cupboards in centre and shelf below, carved with caryatids, etc., centre supported by columns, 8 ft. high, 6 ft. wide, £73 10s. All the above are fashioned in walnut-wood, as was also a Queen Anne settee, double back, carved with shells, arms terminating in eagles' heads, on cabriole legs carved with shells, and ball-and-claw feet, 28 in. wide, which brought £94 10s. when the collection of the late J. W. Duffield was dispersed on July 8th.

Pictures

ON July 1st and 2nd Messrs. Christie, Manson & Woods dispersed the collection of pictures which belonged to the late C. T. D. Crews, D.L. *Off Scheveningen*, by J. van der Cappelle, 28½ in. by 33½ in., exhibited at Burlington House, 1890, and at the Guildhall, 1903, realised £1,050; *Winter Scene*, by the same, on panel, 14½ in. by 11 in., £120 15s.; *Italian Landscape*, by J. and A. Both, 23½ in. by 28¾ in., exhibited at Leeds, 1889, and at the Guildhall, 1903, £63; *Portrait of a Rabbi*, by G. van den Eeckhout, 27½ in. by 24 in., from the collection of the Earl of Hardwicke, 1888, £54 12s.; *Ruth and Naomi*, by Karel Fabritius, 34⅜ in. by 27¾ in., Guildhall, 1903, £210; *Flowers and Dead Game*, by Jan Fyt, 43 in. by 33 in., Guildhall, 1906; Brussels, 1910, £56 14s.; *View of Leyden*, by J. van Goyen, signed with initials, dated 1653, on panel, 17¼ in. by 30½ in., £189; *River Scene*, by the same, 27½ in. by 35½ in., £94 10s.; *View in a Dutch Town*, by J. van der Heyden, on panel, 15½ in. by 19 in., £162 15s.; *Portrait of a Lady*, by C. Janssens, 26¾ in. by 24 in., Burlington House, 1887, £152 5s.; another, by Th. de Keyser, on panel, 25¾ in. by 20 in., £115 10s.; and *The Toilet*, by Mieris, on panel, 12¾ in. by 10½ in., £63. Shortly after the last-mentioned lot, *A Winter Scene: Daylight*, by A. van der Neer, 20¾ in. by 24 in., from the collection of Sir E. J. Dean Paul, Bart., 1896, exhibited at the New Gallery Winter Exhibition, 1907–8, was knocked down for £1,102 10s.; *River Scene: Moonlight*, by the same, 20 in. by 27 in., £105; *Winter Scene*, by the same, signed with monogram, dated 1662, 11¼ in. by 15¾ in., Burlington House, 1888; Leeds, 1889, £241 10s.; *Courtyard of a Château*, by J. Ochtervelt, 25 in. by 31¼ in., from collection of John Bell, Esq., 1881, £136 10s.; *Exterior of a Village Inn*, by A. van Ostade, on panel, 17¼ in. by 18½ in., Burlington House, 1891, £262 10s.; *Rocky Waterfall*, by J. van Ruysdael, 39 in. by 33½ in., £110 5s.; *On the Road to Haarlem*, by the same, signed with initials, dated 1647, on panel, 30½ in. by 43 in., Burlington House, 1887; Leeds, 1889, £399; *Interior*, by Jan Steen, 22½ in. by 19 in., Burlington House, 1890, described in Hofstede de Groot's *Catalogue of Dutch Painters*, No. 833, £399; *Brawl in a Tavern*, by the same, on panel, 14¾ in. by 19¼ in., from collections of M. de la Court-Backer, Leyden, 1766; M. J. Witsen, 1790; M. J. Pekstok, 1792; M. A. Dijkman, 1794 M. A. C. Putman; M. H. F. V. Usselino, 1868; and M. A. Caramelli, of Amsterdam; exhibited at Amsterdam, 1845 and 1867; Burlington House, 1888; Guildhall, 1890; described in H. de Groot's *Catalogue of Painters*, No. 770, £441; *A Smoker*, by the same, 8½ in. by 6¾ in., Burlington House, 1888, £84; *Portrait of the Mother of Sustermans*, by Van Dyck, 27¾ in. by 21¼ in., from collection of the Earl of Hardwicke, 1886; described in Waagen's *Art Treasures in Great Britain*, Supplement, p. 519, £68 5s.; and *Dead Game and Implements of the Chase*, by Jan Weenix, 45½ in. by 38 in., signed and dated 1703, Burlington House, 1890, £162 15s. Of the British School were a *Portrait of the Duchess of York*, by Sir W. Beechey, 33¼ in. by 27½ in., which fetched £105; *Farm Cart on a Sandy Road*, by J. Constable, on panel, 8½ in. by 11 in., £68 5s.; *Two Ladies in a Landscape*, by R. Cosway, 49½ in. by 39½ in., £68 5s.; an unfinished *Portrait of Edward Richard Gardiner*, by Gainsborough, 14½ in. by 12½ in., £147; *Portrait of a Boy*, by H. Morland, oval, 28 in. by 24 in., £105; *Portrait of a Young Girl*, by Sir J. Reynolds, £157 10s.; *Portrait of a Lady*, by the same, 29½ in. by 24½ in., from collection of Colonel Alexander Ridgway, 1884, £71 8s.; *Portrait of Sir Robert Fletcher*, by the same, oval, 28 in. by 23 in., £110 5s.; *Portrait of Nathaniel Dance, R.A.*, by G. Romney, 29½ in. by 24½ in., from collection of Charles Baxter, 1879, £246 15s.; *Landscape*, by J. Stark, on panel, 11½ in. by 16 in., £84; and *The Daughters of Colonel Carteret Hardy*, by Sir T. Lawrence, 49½ in. by 39½ in., engraved by J. B. Pratt, from the Lysons sale at Gloucester, 1887; exhibited at Burlington House, 1888, and at the exhibition of English and French portraits of women of the eighteenth century, Paris, 1909, £5,460. Of the ladies represented, the younger, Charlotte, married Ralph Price, whilst the elder, Sarah, married the Rev. Daniel Lysons (1762–1834), the famous historian and topographer, in 1801.

Amongst the works of the French school, *A Pastoral*, by F. Boucher, 32½ in. by 26 in., exhibited at the Guildhall, 1902, and reproduced in Foster's *French Art from Watteau to Prud'hon*, Plate II., was knocked down for £252; *Flight*, by J. H. Fragonard, 21¾ in. by 18½ in., £54 12s.; *Peasant Woman and her Children*, by A. L. and M. Le Nain, on copper, 7¼ in. by 9½ in., exhibited at Nottingham Castle, £162 15s.; and *Portrait of Cardinal Fleury*, by J. M. Nattier, £52 10s. Shortly afterwards,

a *Portrait of a Lady*, by Holbein, on panel, arched top, 14½ in. by 10 in., exhibited at Burlington House, 1881, realised £157 10s. The Italian schools next came under notice, when the following lots were sold:—*Piazza del Populo, Rome*, by B. Bellotto, 23½ in. by 37¼ in., £73 10s.; *Portrait of a Young Man*, by A. Bronzino, on panel, 38½ in. by 28 in., exhibited at Burlington House, 1888, £63; *View in Lucca*, by A. Canaletto, 19½ in. by 27¾ in., £94 10s.; *Madonna and Child with Angels*, by Pier Francesco Fiorentino, on panel, 24½ in. by 18½ in., £131 5s.; *Street in Venice*, by F. Guardi, 8¾ in. by 11½ in., £94 10s.; *Courtyard of a Palace*, by the same, panel, 7½ in. by 5¾ in., £141 15s.; *View on the Giudecca, Venice*, same, 11¾ in. by 17¼ in., £136 10s.; *Madonna and Child*, by Marco Palmezzano, signed on a cartellino, on the marble slab, dated 1516, 48½ in. by 32 in., £78 15s.; another, by Raphael, on panel, 38½ in. by 30½ in., from collection of Eudoxie, Countess of Lindsay, exhibited at Burlington House, 1895, £110 5s.; *St. Augustine celebrating Mass*, by G. B. Tiepolo, 22½ in. by 13½ in., £89 5s.; and *Portrait of Antonio Zantani*, by Tintoretto, on panel, 12 in. by 9½ in., £92 8s. Some choice specimens from the Dutch and Flemish schools succeeded to the last section, amongst which a triptych of the Flemish school, on panel, centrepiece 30½ in. by 21¼ in., realised £157 10s.; two shutters from an altar-piece, put together to form one panel, depicting *Moses and the Burning Bush*, and *Gideon and the Fleece*, by D. Bouts, 28 in. by 15½ in., exhibited at the New Gallery Winter Exhibition, 1899-1900, and at the Guildhall, 1906, £546; *Virgin and Child with St. Philippe and the donor, Sir Philip Hinckaert* (the castellan of Tervueren, near Brussels, *d.* 1460), Brabant school, on panel, 25½ in. by 28½ in., Guildhall, 1906, £84; and *The Annunciation*, Westphalian school, on panel, 17½ in. by 14 in., £546. The second day's sale included a number of works removed from Billingbear Park, Berks. In this section a *Portrait of a Lady*, by P. Moreelse, on panel, 50 in. by 39 in., fetched £168; and *The Legend of the Bell*, by F. Zurbaran, 60 in. by 80 in., from the collection of King Louis Philippe, £294.

The collection formed by the late Charles Storr Kennedy was dispersed at Messrs. Christie's on July 16th, when *The Wine*, by Sir L. Alma-Tadema, 1872, on panel, 6½ in. by 14 in., which was exhibited at the Royal Academy, 1873, and comes from the collections of F. T. Turner, 1878, and W. Lee, 1883, brought £136 10s.; and *The Carrara Mountains from Pisa*, by G. F. Watts, on panel, 10 in. by 17 in., exhibited at the Grosvenor Gallery, 1881, from the collection of C. H. Rickards, 1887, £110 5s. Various other properties were also put to auction on the same day. *A Town on a River: Moonlight*, by A. van der Meer, on panel, 22 in. by 28 in., was knocked down for £73 10s.; and a *Portrait of John Baillie*, of Roehampton, Jamaica, and of Lovell Hill, Berks. (who was born November 20th, 1771, and died at sea, June, 1832), by Sir H. Raeburn, 35 in. by 27½ in., £215 5s. The latter work was the property of the Rev. W. Gordon Baillie, and was sold for the benefit of the British Red Cross Society. From the collection of the late Lewis H. Samuel were *Early Autumn*, by Birket Foster, 10½ in. by 15½ in., which realised £99 15s.; and a pastel, *Shepherdess*, by J. B. Huet, signed and dated 1788, 15½ in. by 11¼ in., from the Goncourt collection, £136 10s.

Worth Park Sale

On July 14th, the third day of the Worth Park sale conducted by Messrs. Knight, Frank & Rutley, the following items were noted amongst the pictures:—A three-quarter length *Portrait of Henrietta Maria*, by Van Dyck, 45 in. by 38 in., fetched £68 5s.; *A Group of a Gentleman and Lady, with two children, in Landscape*, by Mytens, 30 in. by 29 in., £73 10s.; and *A Seaport*, by A. Storck, 23 in. by 31 in., £117 12s.

On July 9th Messrs. Christie, Manson & Woods dispersed a massed collection of pictures, when the following prices were realised:—*Cattle in a Pasture*, by T. S. Cooper, R.A., 1839, 10½ in. by 16½ in., a drawing from the collection of Charles Langton, Esq., 1901, £48 6s.; *Morning among the Welsh Hills*, by B. W. Leader, R.A., 1871-4, 27½ in. by 46½ in., £81 18s.; *Washing Day*, a drawing by A. Mauve, 9 in. by 7¼ in., £65 2s.; *The Duck Pond*, by C. Troyon, on panel, 10 in. by 15 in., £50 8s.; and *A Dutch Pasturage*, by J. Scherrewitz, 38¾ in. by 58½ in., £56 14s. A drawing, *On the Seashore*, by C. Sims, A.R.A., 28 in. by 35½ in., brought £126; another of *Lowestoft*, by J. M. W. Turner, R.A., 10¾ in. by 16¾ in., from the Novar collection, 1878; exhibited at Worcester, 1882, and at Burlington House, 1891, engraved by W. R. Smith in Turner's *Picturesque Views in England and Wales*, £504; *Between the Showers*, by R. Thorne-Waite, 26½ in. by 40 in., £56 14s.; and *Chelsea Pensioners*, by W. H. Weatherhead, 1886, 30 in. by 47 in., exhibited at Chicago, 1893, £47 5s. The two last-mentioned drawings came from the collection of the late Robert English, as did also the following paintings:—*Sweethearts*, by C. Burton Barber, 56 in. by 43 in., exhibited at the Royal Academy, 1890, £89 5s.; *A Lioness*, by Rosa Bonheur, 31½ in. by 24½ in., from the artist's sale, 1900, £94 10s.; *Psyche et L'Amour*, by W. A. Bouguereau, 1895, 83 in. by 46 in., £283 10s.; *Where only Seabirds Roam*, by Peter Graham, R.A., 1901, 53 in. by 72 in., exhibited at the Royal Academy, 1902, and engraved by J. B. Pratt, £346 10s.; *Crossing the Stream*, by the same, 1897, 47½ in. by 71½ in., exhibited at the Royal Academy, 1897, also engraved by J. B. Pratt, £588; *The Spirit of the Summit*, by Lord Leighton, P.R.A., 78 in. by 40 in., exhibited at the Royal Academy, 1894; at Burlington House, 1897, £651; *Calvary*, by M. de Munkacsy, 45 in. by 67 in., £263 10s.; and *The Ionian Dance*, by Sir E. J. Poynter, P.R.A., 1895, 15 in. by 19½ in., exhibited at the Royal Academy, 1895, £263 10s.

Armour

The collection of European armour formed by the late C. T. D. Crews, D.L., etc., was put up to auction at Christie's on July 6th, and contained many interesting items. Particularly noticeable were a back-plate, in four articulated parts, third quarter of the fifteenth century, which was knocked

down for £168; the burr of a saddle-steel, the border of which is delicately roped—the whole surface has been blued and decorated with an embossed design of interlaced arabesques and introducing the fleur-de-lys, which have been gilt—third quarter of the sixteenth century, from the Londesborough collection, £68 5s.; an archer's pavois or shield, of wood covered with hide and canvas, painted with scroll-work in red on an orange ground, a small shield of arms at the top, 41 in. by 22 in., late fifteenth or early sixteenth century, £42; another similar but differently painted, same period, £73 10s.; a suit of half-armour, consisting of peascod breast-plate, closed helmet, brassards, pauldrons, laminated tassets, and odd-fingered gauntlets, the suit genuine, although somewhat composed, and probably of Italian workmanship of the end of the sixteenth century—leg defences of modern manufacture have been added, £35 4s.; and a three-quarter suit of armour, consisting of breast and back-plate, taces, long tassets, espalliers, gorget, and brassards, probably German (Nuremburg), mid-sixteenth-century work, associated with an open burgonet, with hinged ear-pieces, probably Italian, of about 1560, £132 5s.

Tapestry and Objects of Art

THE Crews collection, sold at Christie's on July 6th, included a number of objects of art of interest to the connoisseur. The following is a selection of items and the prices fetched by them:—A stained-glass window, with figure of Queen Mary Tudor, 5 ft. 3 in. by 3 ft. 9 in., £21; a wrought-iron landier, with scroll supports decorated with masks, 5 ft. 9 in. wide, late sixteenth century, £50 8s.; a panel of Flemish tapestry, illustrating a contemporary romance, 12 ft. 10 in. high, 17 ft. 3 in. wide, first half of the sixteenth century, £777; a Persian carpet, with design of formal flowers and foliage on a ruby centre, large leaves and cone-ornaments in colours round border on dark green ground, 20 ft. 4 in. long, 12 ft. wide, £619 10s.; a Persian rug, with design of cone-ornaments on ruby centre, and similar decoration on dark blue ground round border, 15 ft. 3 in. by 6 ft. 9 in., £420; and another, nearly similar, 6 ft. 6 in. by 4 ft. 8 in., £152 5s.

Jewellery

ON July 12th Messrs. Knight, Frank & Rutley opened the sale of the contents of Worth Park, Sussex. The first day comprised the Montefiore jewels. To mention a few items:—A sumptuous necklette of 46 fine Oriental pearls, with brilliant cluster snap, realised £5,000; a magnificent rope of 391 pearls, with single-stone brilliant snap, £1,200; five large and important drop-shape pearls of fine colour, on platinum necklette, £770; a brilliant and Oriental ruby necklace, composed of seventeen clusters, each containing eight brilliants with ruby centres, having a fine old white brilliant between each cluster, also a large centre cluster with two rows of brilliants with ruby centre holding an oval cluster pendant surmounted by four brilliants, £530; and a large diamond tiara, convertible into three brooches and four sprays, and composed of a profusion of fine old brilliants, £590.

Tapestry and Furniture

ON July 13th, the second day of the Worth Park sale conducted by Messrs. Knight, Frank & Rutley, an Aubusson tapestry lambrequin, with wreath and floral surrounds, classical decoration in panels, length of top 16 ft., ditto of side pieces 12 ft. 10 in., from the Château d'Eau, realised £1,102 10s. On the third day four Aubusson panels, centres with oval subjects of pastoral and other scenes, floral and architectural borders, two 96 in. by 79 in. (sight measurement), one 96 in. by 75 in., and one 96 in. by 72 in., in gilt frames, and a similar panel, unmounted, 60 in. by 60 in., fetched £1,449; a set of four similar panels, with trophies of music, horticulture, and hymen, two 96 in. by 75 in., and two 96 in. by 68 in., £1,302; two Louis XVI. settees, white and gilt carved frames with open arms in Beauvais tapestry, the back with male and female figures and amorini in a landscape, each 5 ft. 6 in., £262 10s. the pair; and a set of four Louis XV. fauteuils, white enamelled frames, the backs of Beauvais tapestry with pastorals, and the seats with Æsop fable subjects, £170 2s.

The following were some interesting items amongst the furniture:—A Louis XVI. king-wood shaped front cabinet, chased ormolu mounts, shaped feet, rouge marble top, 2 ft. 10 in. wide, brought £86 2s., whilst the companion fetched £84; a Louis XV. white and carved drawing-room suite, on fluted supports, covered in rose du Barry figured silk damask, comprising sixteen pieces, £1,102 10s.; a carved and gilt console table, pierced rose and ring frieze and mask centre, on massive scroll truss support, floral festoons and stretcher, urn in centre, white marble slab, 3 ft. 6 in., £89 5s.; and a Louis XVI. satinwood writing-table, top line with marone morocco, ormolu fittings, frieze inlaid trellis pattern, fitted three drawers, on tapered fluted legs, 51 in. by 26 in., £367 10s.

Clocks

THE following clocks were also of interest:—An old French timepiece, in pyramid-shaped ormolu case, by Lieutaud, Paris, and oblong base for same, 26 in. high, £52 10s.; another, French, urn-shape ormolu, with revolving dial, the hour hand in form of an entwined snake, supported by a fluted column with festoon decoration, on square plinth, 16½ in. high, under glass shade, £96 12s.; a Louis XV. mantel clock, by Festeau, Paris, in ormolu case supported by a boar, on shaped rustic base, 23 in. high, £68 5s.; and a Louis XVI. mantel clock, by Revil, Paris, in white marble case, in the manner of Falconet, with sculptured figure of a nymph, etc., on oval plinth with chased ormolu plaque, sporting amorini in relief, £283 10s.

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THE WOOD NYMPH.
BY JOHN RAPHAEL SMITH.
AFTER S. WOODFORD.

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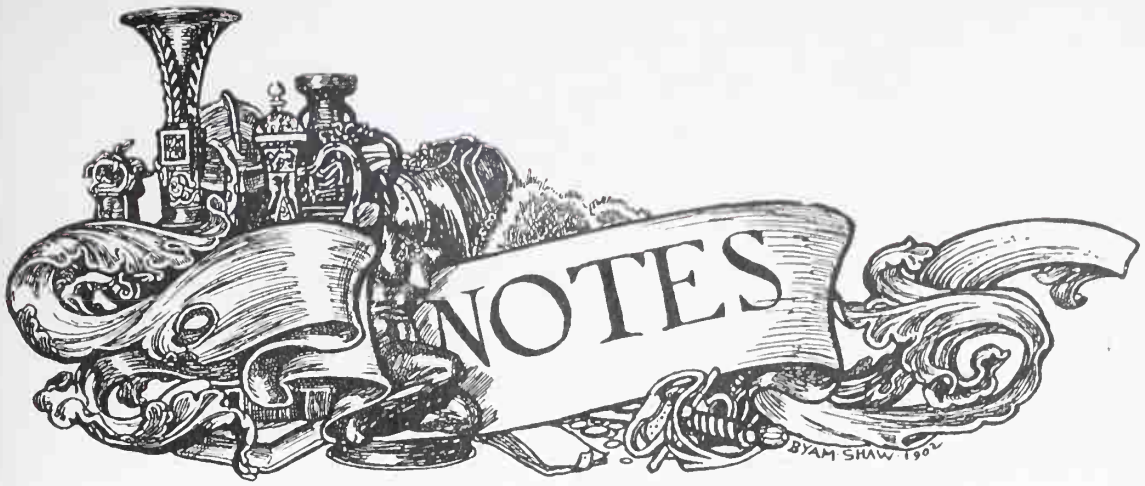
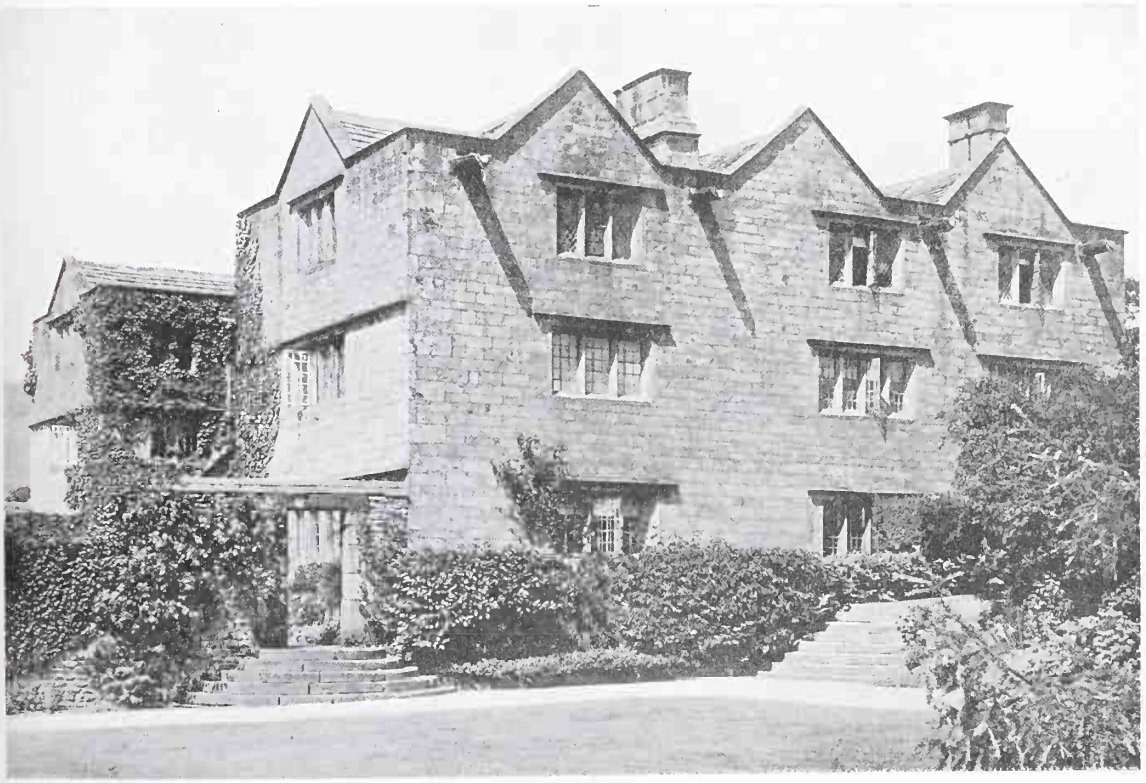


THE name of Eyam village recalls a terrible tragedy. In the year 1665 a box of material was sent from London to a local tailor. The servant who opened it "observed that the goods were damp, and being ordered to dry them at the fire, was seized with the plague and died, as was likewise the fate of the whole family, excepting one person." The horror-struck inhabitants prepared for flight, but the rector, William Mompesson (1639–1709), foreseeing that the contagion would thus be spread far and wide, induced them to remain where they were, whilst arrangements were made for their provision by the Earl of Devonshire. Payment for necessities was given by leaving money in running water, and the religious welfare of the afflicted community was fostered by the open-air services held at Middleton Dale. When the plague passed, 259 out of 300 people had succumbed, including the wife of the brave incumbent, but the infection had been prevented from spreading. The graves of the dead are still to be seen on the common.

Eyam Hall, Derbyshire

In 1747 the wife of the Rev. Thomas Seward, then



EYAM HALL, DERBYSHIRE [PHOTO LEONARD WILLOUGHBY

rector of Eyam, gave birth to a daughter, Anna, who displayed remarkable literary leanings quite early in life. Dugdale says that her father taught her to recite Milton's *Allegro* and *Penseroso* at the age of three years, before she was able to read. In her ninth year "she was enabled to speak, by rote, with varied melody and correct accent the first three books of *Paradise Lost*." The precocity of the child in this respect gave a decided impetus towards the now forgotten poetical works which she produced in later life, including an elegy on the death of her friend, Major André. About 1776 she became acquainted with James Boswell, whom she supplied afterwards with details concerning Samuel Johnson. Her intimacy with Dr. Darwin prompted her to publish, in 1806, a life of that savant, whom she had allowed to draw off blood from her for transfusion into the veins of Lady Northesk. Miss Seward did not long survive the appearance of Darwin's *Memoirs*, but died in the year 1809.

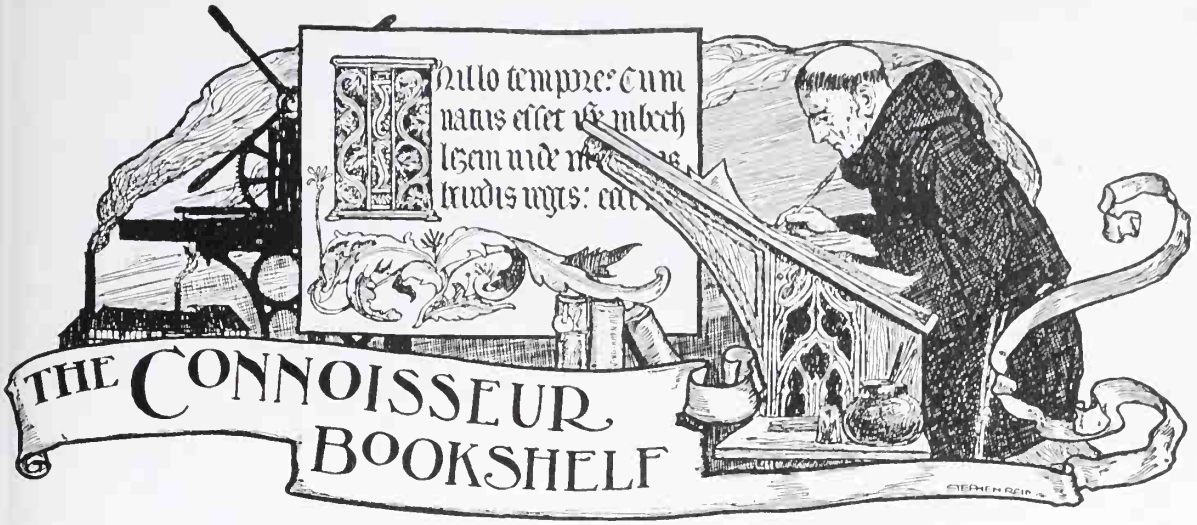
In the year 1755, the earthquake which reduced Lisbon to ruins was distinctly perceptible in the lead-mines at Eyam Edge. "The soil fell from the joints or fissures of the rocks, and violent explosions, as if of cannon, were heard by the workmen. In a drift about 120 yards deep, and above 50 yards from one end to the other, several shocks were felt by the miners, and after each a loud rumbling in the bowels of the earth. The interval between the shocks was about four or five minutes. The second was so violent as to cause the rocks to grind one upon another." Fortunately, these misdirected earth-tremors did not have the same effect on Eyam Hall as they had on the wretched capital of Portugal, and, indeed, the paramount impression conveyed by the Derbyshire mansion is one of supreme solidity, with its smooth-hewn walls of massive stone blocks. Unlike the majority of our English homes, Eyam Hall boasts very little important history, and several of the older antiquarian works ignore it completely. The style of architecture suggests the first half of the seventeenth century, so that the date 1676 which appears on a spout-head refers quite obviously to alterations or additions of a later period.—LATHAM BURTON.

A Burne-Jones Triptych

WHEN the late Rev. Arthur Wagner was considering the question of a triptych for St. Paul's Church, Brighton, Mr. G. F. Bodley, the well-known architect, suggested a young artist he knew of, named Burne-Jones, who was entrusted with the commission in consequence. The work was put in hand in 1861, but when completed the picture was discovered not to be in correct treatment for the scale of the church, and so another was commenced on somewhat different lines. By courtesy of one of the officiating clergy we were enabled to make a close examination of this second and last triptych, which has the *Adoration of the Magi* on its central panel and the *Annunciation* on the wings. The painting is thin and the colouring harmonious, giving an impression of translucency in the reds. The lettering on the scrolls is distinctly weak in character. Portraits of Swinburne (as the chief Magus), William Morris, etc., are embodied in the scheme. We understand that on one occasion a visitor to the church volunteered the information that she had been a maid in Burne-Jones's house, and had posed for the figure of the Virgin, who is represented as wearing a black robe, on the right wing. The artist received just one hundred pounds for the picture. The original painting passed into private property, and of its three subsequent possessors, one died suddenly, and the others fell by their own hands within a time limit not exceeding two years. After these adventures it was sold for some seven pounds, and came to be looked upon eventually as an old Italian master, until it was recognised by Mr. Bodley, who afterwards became the owner of it.—F. G. R.

Our Plates

THE charming print in colours, entitled *The Wood Nymph*, by J. R. Smith, after S. Woodford, is the companion to *The Shepherdess*, which appeared in our last issue. Passing over the *Portrait of Sir Edward Walpole*, by Edward Edwards, which is dealt with by Mr. Collins Baker in his article on Mr. G. Leon's collection, and the double *Portrait of Prince James Francis Edward Stuart and Princess Louisa Maria Theresa Stuart*, by Largillière, which accompanies Mr. Ronald Clowes's "A Grangerised Book," we come to Greuze's picture, *King Cakes*, in the Montpellier Museum, which is a fine example of the artist's "family pieces." Although chiefly known in England by his single figure subjects, much of Greuze's most interesting work was conceived on the lines of our plate, and came as a relief after the somewhat monotonous insistence of the Fragonard school. The original of *Love Disarmed* hangs in the Musée de Condé at Chantilly, and is remarkable in that it represents one of the few essays in the nude made by Watteau. The beautiful *Wooded Landscape*, by Meindert Hobbema, is in the collection of the Earl Fitzwilliam, is signed "M. Hobbema" in the lower right-hand corner, and dated 1667. It is to be regretted that the locality of the prospect is unknown, as the picturesque details of the hamlet seen through the trees would be full of topographical interest.



THE purport of Mr. Osmaston's book is clearly conveyed in its title. He gives a short biography of Tintoretto, but it is only introduced by way of a preface to the critical examination of the art and genius of the painter, for the writing of which he has qualified himself by a long and patient study of such of Tintoretto's works as are to be found in the chief collections of Italy, England, France, Spain, Germany, and Holland. Obviously the work has been a labour of love to the author, and he approaches his theme with a more unqualified admiration for the last great painter of the golden age of Venetian art than has been accorded to him by most modern critics. For this Mr. Osmaston's outlook on art is largely responsible. He might be styled a reactionary did not one know that the cycle of fashion may often convert the art teaching of yesterday into that of to-morrow. Mr. Osmaston's general views largely coincide with some of those held by Ruskin, and though he is far from accepting them *in toto*, he makes no attempt to disguise his admiration for much of the criticism contained in *Modern Painters*. Current criticism is apt to lay too much stress on the purely technical qualities of painting; praise is awarded for the manner in which a picture is painted rather than for the message it conveys; and while the importance of brushwork is aggrandised, the more imaginative and intellectual attributes of art are depreciated. What Mr. Osmaston's ideas are on the matter may perhaps be best conveyed by quoting a sentence in which he cites the main purpose of his book—the tracing and illustrating of the process under which a human intelligence enrobes itself to the full in creative and imaginative power. He writes: "In the review of the finest achievements of Tintoretto it ought to be in our power to show how first by a selection of subject-matter of a dignity, elevation, and ideal content adequate to inspire the profoundest effort of imaginative interpretation, and then by additions to or subtractions from the material accepted, and finally by the fusion of the whole in the emotional impulse of the artist himself,

"The Art and Genius of Tintoretto," by F. P. B. Osmaston (G. Bell & Sons, Ltd. 2 vols. £3 3s. net)

(OBVERSE)

(REVERSE)

ELIZABETH NAVAL MEDAL FROM "WAR MEDALS AND THEIR HISTORY" (STANLEY PAUL)

this possession of truly creative genius penetrates to the ideal heart and substance of the facts depicted, removing from our attention insignificant or confusing elements, uplifting the mere outward semblance of natural fact or human life to the plane of a larger, more benign and affecting vision, with a message not merely to our sense of beauty or delight, but to our apprehension of the ideal purpose of human art itself; with an appeal, that is to say, which does, when most equal to the rare opportunity vouchsafed, carry with it something of the universality of Mind or Spirit, an appeal which is not merely limited to the artistic transcript either of nature or human history, but is directed to the entire soul of man intelligent no less than emotional, approaching even at times the vision of a soul prophetic."

ARMADA MEDAL, AWARDED TO LORD UPPINGHAM
FROM "WAR MEDALS AND THEIR HISTORY" (STANLEY PAUL)

Mr. Osmaston has not been altogether happy in the arrangement of his book. He attempts to separate Tintoretto's career "as a father of a family and a Venetian citizen from his career as an artist," with the result that while only a single and an inadequate chapter is devoted to his biography, we are constantly meeting with details which would have helped to amplify and elucidate it in the chapters devoted to his art. This method of presenting his subject in separate divisions has the unfortunate effect of interfering with the reader's conception of the life and work of Tintoretto as a whole, and makes the book appear somewhat fragmentary and disjointed. The author, however, might defend himself on this count by stating that it was less his purpose to write a biography of Tintoretto than produce a full and critical appraisement of his works. In the latter object he has to a great extent succeeded. There appears to be scarcely an important collection in Europe containing works by Tintoretto which he has not visited, and though his judgments on the pictures may be sometimes open to dispute, they are all worthy of respect as being based on first-hand knowledge and well-informed critical acumen. The two large quarto volumes, which are superbly illustrated, certainly form a most important addition to existing literature concerned with the artist, and one that no serious student of his work can afford to neglect. The catalogue of authentic works by Tintoretto compiled by the author is perhaps the most complete of its kind, and is the more valuable because of the descriptions, given in most instances, of the condition and quality of the works mentioned. This, however, would have been decidedly more useful if Mr. Osmaston had given, where possible, the sizes of the pictures, and had also included in his list works generally attributed to the artist, even when he does not find himself in a position to accept them, for their mere omission leaves one in doubt whether he has purposely rejected or merely overlooked them.

"A Text-Book of the History of Painting," by John C. Van Dyke New Edition (Longmans, Green & Co. 6s. net)

TO the egotistical Englishman who is apt to be unduly proud of his country and her achievements, it is a useful corrective to read the judgment of an unbiassed foreigner on the matter. In this way Professor John C. Van Dyke's *A Text-Book of the History of Painting*, of which a new edition has been issued, may give a better idea to the English reader of the relative importance of English painting in the cosmogony of art than would a work by a more partial native writer. Measured by the number of pages devoted to the pictures of each country, the professor's idea of the relative importance of each may be tabulated as follows:—Italy 110, France 50, Belgium 30, Holland 25, England 23, Germany 21, America 18, and Spain 16. Allowing for a natural tendency on the part of the author to enlarge on the work of his own countrymen—quite excusable in a work intended for an American audience—the book is a well-informed and impartial summing-up of the history of painting, and fully deserves the popularity exemplified by the numerous editions which have been issued of it. The present edition, which is apparently the sixteenth issue of the work, has been thoroughly revised by the author, new illustrations have been added, and it now forms a thoroughly up-to-date as well as a handy and well-proportioned work. Turning to those matters which would be improved by further revision in the event of a fresh edition of the book being issued, one must protest against Professor Van Dyke's use of the term "primitive." Instead of limiting it to early and unsophisticated art, he applies it to all the paintings of a school produced anterior to the period of its full development. Thus Richardson, Hudson, and other eighteenth-century

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SIX LADIES WITH MUSICAL INSTRUMENTS
BY TINTORETTO IN THE ROYAL GALLERY, DRESDEN FROM "TINTORETTO," BY F. P. B. OSMASTON (GEORGE BELL AND SONS)

painters are included among English primitives, and are so classed by the author with the fine fourteenth-century portrait of Richard II., in Westminster Abbey, and other works of an even earlier date which have been discovered in various parts of the country. Professor Van Dyke, however, does not appear to have kept himself abreast with recent investigations into early British art, or, indeed, to have devoted much attention to the subject. In regard to ancient Irish work, he states: "In the ninth and tenth centuries manuscript illumination of a Byzantine cast, with local modifications, began to show," whereas illuminated manuscripts were produced in Ireland as early as the fifth century, and rose to their full perfection in the seventh. Holbein's example can hardly be said to have "produced a native school of portrait miniature painting," for all recent investigation goes to show that he had never practised miniature painting before he came to England, where he himself learnt the art from native painters who preceded him. Gainsborough may not yet have been "entirely appreciated" when Professor Van Dyke brought out the original edition of his work. But the same hardly holds good to-day; nor can it be said of Chardin that "he is now not a well-known or popular painter." Among English painters whose names should be included, having regard to their influence on the work of their time, are George Stubbs, Fred Walker, and Charles Furse. Rossetti was not "an Italian by birth"; Sir Frederick Leighton should be altered to Lord Leighton, and Napier Henry to Napier Hemy. Turning to the records of American artists, one finds included those of Robert (Edge) Pine, who only settled in the United States during the last eight years of his life, and Thomas Cole, by birth an Englishman. As Mr. Van Dyke has scrupulously kept to the birth qualification in other instances, the inclusion of these names without an explanatory note appears an oversight. Considering the wide range of the little volume, however, it is usually singularly free from mistakes, and can be accepted by the reader as a compact, handy, and reliable text-book.

"War Medals and their History," by W. Augustus Steward. (Stanley Paul & Co. 12s. 6d. net)

BRITISH war medals, it may be surmised, owed their origin to the thrifty instincts of Queen Elizabeth. As Mr. W. Augustus Steward states, in his interesting book on the subject, a "silver medal, with an attached half-ring loop for suspension, was apparently given by Queen Elizabeth for naval achievements; it is oval, and bears on the obverse a bust of the queen, and on the reverse a bay tree on an island. . . . This is a splendidly decorative medal. The 'Ark in Flood Medal,' though hardly so well designed or delicately cut, is characteristic. It is generally stated that it was given to the principal officers who fought against the Armada, or to commanders who had distinguished themselves at sea." These were the first war medals given in England, and, even when struck in gold, must have afforded the queen a very economical way of recognising the services of her brave sailors—services which, as history records, were often rendered at great expense to themselves. Military medals or badges were established by Charles I., and given to his soldiers for distinguished conduct in the field during the Civil War. Cromwell broadened the idea by instituting what may be termed the "first campaign" medal, his Dunbar medal being given to all the men as well as the officers who took part in the victory. After the death of Cromwell, though medals were still awarded for naval services, the issue of military medals was discontinued, and not revived until the reign of George II., when medals were given to some of the officers who took part in the battle of Culloden and the capture of Louisbourg. Medals, however, were not issued in any number by the English Government until after the opening of the nineteenth century, though the East India Company and one or two of the colonial governments were more liberal. The tardiness of the Imperial Government in recognising the services of its sailors and soldiers was remarkable, the medals for many of the actions which took place in the war with France not being issued until forty or fifty years afterwards. The Waterloo medal, issued in 1816, was the first medal granted to the rank and file, as well as to the officers, taking part in a campaign, but owing largely to the opposition of the Duke of Wellington, no medal was granted for the Peninsular War until 1847. Owing to what is obviously a printer's error, Mr. Steward is made to say that this grant was due to a petition presented by the veteran Duke of Richmond to the House of Lords on July 21st, 1854, and spoken against by Wellington. The latter, of course, died in 1852. The Duke of Richmond was by no means a veteran, being born in 1791. As a result of the agitation, what is known as the "Military General Service Medal" was issued, a similar medal—though of different design—being issued to the Navy. These medals covered all the actions between 1793 and 1814, the names of the actions in which the recipients had actually engaged being inscribed on the bars which accompanied the medals. Twenty-eight bars were authorised in connection with the military medal, and two hundred and thirty in connection with the naval one. It was, of course, impossible for a recipient of either medal to obtain anything like the entire series of bars. Six were the most actually awarded to an individual sailor, but two soldiers, Private Talbot, of the 45th, and Private Loochstädt, formerly of the King's German Legion, each made good his claim to have fifteen bars attached to his military medal. The value of the medals issued to both services is, of course, largely determined by the number and character of the bars belonging to them, a single rare bar being sometimes more valuable than a series of more common ones. The issue of these two classes of medals to all combatants, whether officers or privates, formed a precedent which has since been followed systematically by the English Government. Space will not permit one to follow Mr. Steward in his account of the numerous naval and military decorations issued in connection with the later campaigns in the reign of Queen Victoria and those of her successors. Abroad, the general custom of giving military decorations appears

JACOBO SORANZO BY TINTORETTO IN THE MUSEO PUBLICO, MILAN
FROM "TINTORETTO," BY F. P. B. OSMASTON (GEORGE BELL AND SONS)

to have been largely influenced by the success of Napoleon's famous order of the Légion d'Honneur, which, founded in 1802, still survives. The now notorious iron cross of Prussia was established eleven years later. Besides government medals, there have been several given by private individuals for naval or military feats, the medal presented by Mr. Alexander Davidson, Nelson's prize agent, to all the officers and men taking part in the victory of the Nile, being a noteworthy instance in point. For particulars of these and other naval and military medals the reader may be safely left to Mr. Steward's book, which at the present moment makes specially interesting reading. Besides describing the medals, he gives a brief account of the actions for which they were gained, and—in the case of English land battles—a list of the regiments taking part in them. The volume is well illustrated, and an appendix of sale prices helps to make it a handy and useful work of reference to the collector.

"Catalogue of a Collection of Miniatures in Plumbago, etc., lent by Francis Wellesley, Esq., 1914-1915. (Victoria and Albert Museum, Print Department. Price 6d.)

THE collection of miniatures in plumbago and other forms of monochrome belonging to Mr. Francis Wellesley has already received notice in THE CONNOISSEUR, so that it will only be necessary to briefly review the illustrated catalogue of the portion of it at present on loan at the Victoria and Albert Museum. The catalogue has been prepared by Mr. Basil S. Long, M.A., Assistant in the Department of Paintings, and contains short biographical notes on both the artists and their sitters, and is illustrated with thirteen well-chosen half-tone reproductions. The seventy examples catalogued are by forty-three different artists, the majority of whom are of English birth or lived in England. They include a number of seventeenth and eighteenth-century engravers, who, more than anyone, employed the plumbago method. In many instances they executed these highly finished monochrome miniatures—sometimes drawn direct from life and sometimes from pictures—as preliminary studies for their engravings, and in many instances they attained both remarkable strength of characterisation combined with delicacy of expression.

"Beautiful Buildings in France and Belgium"

MR. ALEXANDER MORING has in preparation a work which will be of additional interest at the present time. It is entitled *Beautiful Buildings in France and Belgium*, and will be embellished with many plates in colour and monochrome after prints and drawings by Prout, Coney, Roberts, and others.

THE article on "War and British Art" which appeared in last month's CONNOISSEUR has evoked such widespread interest that some further remarks on the subject may be forgiven. These are the more necessary as the indiscriminating campaign, recently started, against articles of luxury, is likely to press heavily against the interests of art. Even without this handicap they have suffered, and are likely to suffer, terribly. The purchasing power of the well-to-do public has greatly diminished. Many—perhaps the majority—of those who formerly bought the objects of beauty—pictures, statues, fine ceramic ware, and furniture and what not—which come within the category of art can no longer afford to indulge their inclinations. Others have fallen on the field of honour. And now, if the collectors who are yet with us and have the means to buy give up their support of art under the idea that they are encouraging useless luxury, the outlook is black indeed.

"Art and National Economy," by the Editor

Let not the reader suppose that I wish to place the interests of art before the higher interests of the nation. Those must be kept paramount. On the outcome of the war hangs the destinies of the human race for countless centuries. Our defeat would bring the world under the power of a military despotism more ruthless than the Huns in its savagery, more narrow in its views on life and culture than the Spanish Inquisition. Christianity

THE FISHERY BY RICHARD WRIGHT, OF LIVERPOOL IN THE WALKER ART GALLERY, LIVERPOOL

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LOVE DISARMED

FROM THE PAINTING BY ANTOINE WATTEAU AT CHANTILLY

Photo Mansell

would be replaced by the gospel of brute-force; art, literature, and the higher refinements of life crushed under the spurred heels of a dominant soldiery caste. Its empire would be more durable than that of the Romans, for against a government which entirely controls the output of war munitions there can be no successful rebellion. Liberty would be driven to the unexplored recesses of South America and the wilds of Asia and Africa. The poet, the artist, the craftsman, and the trader would all be subservient to the power of the sword, and their labours would be confiscated for the glorification and aggrandisement of those who held it. If the temporary sacrifice of English art is necessary to render such a state of things impossible, no one should raise a voice against it; but if the sacrifice of art will weaken the country during its mighty struggle, then art should be fostered, and those who can still afford to support it should do so to the best of their ability.

The question at issue is whether the expenditure on the productions and wares of artists, art-craftsmen, designers, and dealers could be transferred to other objects during the present crisis with advantage to the nation. The result of such procedure would be to drive some art-workers into retirement, and others not so advantageously situated into lay employments. The amateur economist will say, "So much the better; the younger men can join the Army or Navy, while the elders and those otherwise incapacitated from active service may become munitions makers." As it is, however, the first part of this programme has already been largely carried out. The younger men have volunteered for the front as eagerly as those belonging to any section of the community. Many a career which might have been crowned by immortal fame has ended in a nameless grave amidst the lowlands facing the English Channel, or on the steep hill-slopes overlooking the Hellespont. Of the elder men, some have already been compelled for a time to sacrifice their artistic knowledge, gained during years of study, and turn to work which could be as efficiently performed by any hack office clerk. The majority still try to maintain their positions, hoping that with the support their wealthier patrons can still afford to give them they may hold out until the end of the war. What will happen if they fail in their endeavours? Let us take first the case of dealers in art. A walk along Bond Street affords some data to answer the question. Here one can see dozens of establishments connected with either modern or retrospective art, the rents of which range from hundreds to thousands of pounds a year. No government measure has yet been passed to absolve the proprietors from paying rent or taxes. In many instances the dealers have partially financed their businesses with loans from their banks and elsewhere. They have not been released from the obligation to pay interest on these. Close up these various galleries and shops, and the result will be ruin to most of their proprietors, a heavy loss to property owners, and a substantial decrease of government revenue. Repeat the process throughout the country, and the loss to the community will be enormous. "But," says the amateur economist, "is it not obviously to the advantage of the country that wealthy people should invest all their spare money in the war loans, and so place it directly at the service of the government?" One would not for a moment minimise the necessity of every member of the community contributing his or her quota to the war loan, but in some instances it is possible for the government to derive more benefit from money spent in other ways. We will take the case of an art patron who has a thousand pounds to spare. If he buys war-loan scrip the government obtains all the money, but incurs a liability of £45 a year for interest, and its future borrowing power is proportionately weakened. If, on the contrary, the patron buys a picture with the money direct from an artist, the latter hands over to the government £125 as income tax. He might use the £875 remaining to pay his rent. Another £109 goes to the government, and so on, the government getting its share at every transfer of the money, until in the end it may collect the whole of it without any contingent liability to repay.

"This may be true," will say the objector; "but would not the war-like resources of the country be strengthened if painters and others, instead of concerning themselves with the production of art, turned their attention to something more useful, such as food-growing or shell-making?" Against this idea must be urged Mr. Lloyd George's "silver bullet" theory. One of England's most potent weapons is her wealth. It is essential that she should try to maintain it as much as possible during the war, otherwise her enormous expenditure will swiftly deplete her resources. One of the most profitable methods of wealth creation is in the employment of the higher forms of art. Commodities almost valueless in themselves are converted by the hand of the artist into something rare and precious. A strip of canvas and a few ounces of pigment are transformed into a beautiful picture; a block of stone into a fine statue; some fragments of clay and silica into a delicate piece of porcelain; a few lumps of wood into a costly piece of furniture. These articles tend to become more valuable with time, and by accumulating them we are adding to the national savings as much as if we put by the purchase-money for them in the savings bank. How much would the country have been poorer to-day if at the previous great crises of her history her artists, instead of following their vocations, had been compelled to follow more strictly utilitarian employments? Take for an example the period of the only great modern war in which England suffered defeat—the War of the American Revolution (1774-83). Unaided by allies, we were then fighting France, Spain, and Holland, as well as our revolted American Colonies, while the remainder of Europe looked on in exulting expectancy of our total downfall. The modern enthusiast would have set our artists of the time to agriculture, cannon founding, or some other utilitarian work, worth, in those days of cheap wages, perhaps ten or fifteen shillings a week per man. What is the value of the artistic work they actually did? It was perhaps the greatest period of English art. Men like Reynolds, Gainsborough, Romney, J. R. Smith, Valentine Green, Wedgwood, Chippendale (until 1779),

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Hepplewhite, and others equally great, were producing their masterpieces. As the dates of Reynolds's work can be more easily traced than those of his contemporaries, one can gain some idea of the value of their productions during the American War by the record of what he actually accomplished in the time. According to Tom Taylor, in the ten years 1774–83 over three hundred pictures emanated from his studio. He was then at the zenith of his powers, and the works produced include many of his finest. At the market prices which prevailed in the early part of 1914, one or two of them might realise £50,000 each, several might range between £10,000 and that amount, while scarcely any but would reach four figures. Taking one picture with another, one might conservatively place the modern valuation of Reynolds's work during these years at £100,000 per annum; and though he was perhaps the most prolific and certainly one of the greatest artists of the period, he was still only one of many. Take all the productions of the contemporary art-workers at a similar valuation, and the figures will be colossal.

There are far more art-workers living in England now than there were in the eighteenth century. Their creations add an appreciable amount to the wealth of the country. Interrupt their service by setting them to the industrial labour more perfectly executed by people whose ability rises to no higher office, and the country is impoverished rather than strengthened. National economy is essential, but it must be a wise and discreet economy rather than a blind and partial parsimony. There are certain directions in which large savings may be advantageously made.

Artists' War Relief Exhibition

THE advantage of a display like that at the "Artists' War Exhibition," held in the Maddox Street Galleries, under the auspices of the Royal Institute of British Architects and the Imperial Arts League, is that it allows of the representation of a large number of competent painters whose work is not often to be seen in orthodox London exhibitions. From the very moderate prices asked in many instances, one would deduce that a number of the examples shown were by amateurs. This term, however, must not be considered as one of reproach, for the works contributed, if generally too unimportant for individual notice, were all of them pleasing, and some of them marked by distinct ability. Turning to the pictures contributed by the better known artists, one of the places of honour was given to Mr. David Murray's *In the Heart of the Highlands*, a richly coloured autumnal effect, in russet and purple, shown in last year's Academy; Sir Ernest A. Waterlow's pleasant *Dorset Mill Stream* also appeared familiar. Both of Mr. Edward King's examples—*An English Homestead* and *Springwell Lock, Rickmansworth*—were subtly reminiscent of Constable, not so much in their style or colour as in the effort of the artist to reproduce the effect of shimmering sunlight on water and foliage. They were strongly and sincerely painted, and thoroughly English in their feeling. Strong, too, though somewhat brusque in its handling, was Mr. John Lavery's *Fountains Hall from the Gardens*, an impression of deep-toned greensward and solid yew hedges, with the famous old mansion as a background. The *Moorland Pasture* of Mr. J. Coutts Michie recalled the modern Dutch school in its feeling for atmosphere and its preference for low-toned greys and greens. A complete contrast to this was shown in *The Storm Cloud*, by Mr. J. A. Mease Lomas, which was set down with the solidity and heaviness of a stencil painting. The artist had so adapted this method of handling as to produce a strong and highly decorative effect, which was not, however, quite convincing, as one would have thought that the brilliant sunlight shown in the foreground must have been reflected on some of the heavy, wholly unilluminated clouds beyond. Mr. A. K. Brown's transcripts of Highland scenery were chiefly concerned with its domestic side. The remoteness of the crofter's life was well suggested in the drawing of a lonely cottage at *Loch Shiel*, set down amidst a waste of desolate-looking hills; and in the more cheerful *Clachan—Autumn*, where the little group of cottages and the tiny patch of cornland, hemmed about by the broad moors, seemed like a frontier outpost in the wilderness. Other attractive landscapes included Mr. Herbert J. Snell's silvery grey *Windsor from Eton Wick*, Mr. E. W. Waite's highly wrought *Sweet September*, and Mr. Tom Mostyn's *Eye of the Storm*, exaggerated in its darks, but highly effective. Mr. Stephen Reid's *Foragers*, too, might be included under the heading of landscape, for its chief charm lay in the realisation of a spacious, broad-spreading tract of undulating and wooded country under a breezy sky. The figures, obviously belonging to a primitive race, though well put in, were hardly congruous with the scenery—certainly English in its character, and not greatly wilder than English scenery at the present time. At the time such barbarians lived in this country, its lower reaches were a series of trackless swamps. Mr. John Charlton's crayon of a *Lion and Lioness* gave a dignified if somewhat conventional rendering of the king of beasts and his consort; Mr. S. H. Veddar's *Girl with Guitar* was a rendering of a Whistlerian theme, pictured with something more than that artist's realism, and something less than his subtle colour-sense. Another single figure subject, *Lovers*, by Miss E. F. Brickdale, though a little obvious in its sentiment, showed her highly finished art to great advantage. Mr. Herbert A. Oliver's *Reflections* and Mr. St. George Hare's *In Disgrace* both showed careful work; and Mr. Solomon J. Solomon's *Allegory*, if reminiscent of the late G. F. Watts in its style, was characterised also by something of that master's charm of colour.

Edinburgh: the Royal Scottish Academy (First Notice)

SINCE the day when they wisely accepted the leadership of Sir James Guthrie, the members of the Royal Scottish Academy have been instrumental, repeatedly, in assembling interesting loan collections, and this year a marked triumph has been won in that relation, fully half of the Academy's palatial sculpture-hall being assigned to work

by Auguste Rodin. Never before has the great sculptor been so well represented north of the Tweed, and it is good to have this ample opportunity of studying his skill, while several of the other borrowed works are likewise of a really memorable nature. Here, for example, is a lovely and characteristic painting by Manet, there a delightful and typical pastel by Degas, while less notable, of course, yet unmistakably good, are a canvas by Mr. George Clausen and one by Miss Beatrice How, this pair having been lent by the Glasgow Corporation Gallery. Mr. Clausen's picture, entitled *La Pensée*, is a full-length portrait of a young woman, and the painter has treated with eminently fine taste, though by no means powerfully, that colour-scheme of black and buff which many great masters have loved—Van Dyck notably. A much more original manner than Mr. Clausen's, nevertheless, is enshrined in Miss How's work, *Jean et Non-non*, its topic a nurse holding a baby; while the artist has evolved an exceptionally harmonious and charming chord, from notes of which the predominating ones are white, mauve, and gentle brown. Few pictures as engaging as this last, very few which may reasonably be called better, are to be found among those of the academicians themselves, or the other ordinary exhibitors, yet a painting which speedily arrests the gaze is Mr. J. R. Barclay's *Land and Sea*. For a moment, indeed, if only for a moment, the writer was deceived into thinking this a loan work by the late William McTaggart, so convincing is the illusion of strong sunlight; while it is mainly the apt treatment of light, again, which renders remarkable Mr. W. O. Hutchison's *Through the Hedge*. Nor should any superficial critic, eager to trace discipleship in Mr. Hutchison's handicraft, be too quick to note the resemblance of the contours of his design to those in Whistler's *Old Battersea Bridge;* for is not the latter, in its turn, closely similar to more than one woodcut by Hokusai?

THE TOWN HALL, BRUGES BY S. PROUT
AT THE WALKER'S GALLERIES EXHIBITION

There are, curiously, few other landscapes of note save one by Mr. James Paterson, whose foreground, however, is rather too hard and precise—in fine, too photographic, this somewhat vitiating the beauty in the rest of the canvas. But turning to the domains of portraiture, genre, and the like, scrutiny is rewarded before very long. Mr. Paterson himself is seen to some advantage in a half-length study of a lady in a dark evening-dress; while if, on the one hand, a big picture of M. Rodin, by Mr. John Lavery, signifies declining gifts on the part of that painter, on the other hand a likeness of an elderly lady, by Sir James Guthrie, is a fine example of the style this master has chiefly practised during the last fifteen or twenty years. Here many technical problems are ably surmounted; here is something which all Edinburgh artists, whether concerned with portraiture or not, will do well to study closely; while such as are preoccupied, in particular, with excursions into the realm of strong, bright colour, should give attention to a canvas by the Frenchman,

M. Friescke, called *In the Boudoir*. Not that this is altogether a satisfactory piece of work, but the background, a rendering of gaudy chintz, has a glitter and depth to which even Monticelli would surely have been constrained to pay obeisance. Good colour of a more subdued kind is salient in two portraits by Miss Dorothy Johnstone, almost invariably a charming executant, while an interior by Mr. Oswald Birley must be singled out for quite exceptional praise. The room depicted is furnished completely with things which are artistic in themselves, and Mr. Birley has adroitly preserved the inherent beauty of each of these, his picture consequently recalling, for the writer at least, the name of the rare Franco-Swedish master of the eighteenth century, Lavreince, in whose inimitable interiors the Louis XVI. meubles always have all the charm of these exquisite things in actuality. Quite different is an interior with figures by Mr. Stanley Cursiter, *Five o'clock*, inasmuch as, appealing primarily as a story, it brings to mind Walter Pater's comment on certain minor paintings of seventeenth-century Holland: "They were the novel-reading of that day." But if the same criticism is legitimate, only too legitimate, concerning a huge genre work by Mr. Robert Burns, in Mr. Henry Lintott's *Modo Crepuscolare* the interest lies once more in good painting, and very good painting too. Owing to its subject, this canvas inevitably suggests that entrancing thing in the Scottish National Gallery, *Puck fleeing before the Dawn*, the work of David Scott, who, wholly neglected during his lifetime, is winning a tardy recognition now as probably the supreme virtuoso of the whole Caledonian school. And although it behoves to be careful, always, ere comparing a contemporary artist with a great predecessor—for indiscriminate eulogy is the worst kind of homage—certainly the two creations at issue have many technical points in common. Never before has Mr. Lintott attained so lofty a beauty as in this latest production of his, or at all events nothing better has he ever exhibited in Scotland.

Among the oil-paintings only two more need be cited, the one a superb still-life by Mr. S. J. Peploe, the other a portrait group by Miss Cecile Walton; but in the department of water-colours there is a good deal which claims real attention. Miss Walton shows herself as expert with this medium as with oils, the colour of her *Dream Children* having much of that brilliance claimed above for the art of M. Friescke; and Mr. M. P. Lindner, in a tiny thing called *The Lagoon*, gives abundant promise of genuine gifts as a landscapist. Miss Amy Dalyell's *Veronica Johnston*, moreover, is a very remarkable feat in the difficult field of child-portraiture, a feat no one is likely to forget after once seeing it; while rather a good portrait in pastels is exhibited by Miss M. W. Rutherford, and several excellent ones by Miss Meg Wright. Lacking altogether, or nearly altogether, that gift for grace, that infinitely dainty touch which belonged so signally to the most famous of all women pastellists, Rosalba Carriera, Miss Wright withal adumbrates a shrewder eye for character than the latter, and a great pleasure it would be to write at some length of the Scottish lady's output. This must be waived, however, the requisite space being now unavailable; and hence also one must reserve till next month an account of the exhibition's statuary, monochrome, and architectural designs.

Liverpool Arts Committee's Annual Report

THE sixty-second annual report presented to the Arts Committee of the city of Liverpool contains an interesting account of the exhibitions held and the additions to the permanent collection at the Walker Art Galleries. Both the sales and admissions to the Autumn Exhibition for 1914 showed a decrease owing to the war, but this would have been far more substantial had not the authorities shown great energy and initiative in providing additional attractions, and so converted what might easily have been a disastrous failure into what, under the circumstances, must be considered as a substantial success. In connection with this exhibition it had been decided to have a display of modern German art. Mr. E. Rimbault Dibdin, the curator, was on his way to Berlin to make the final arrangements for this when relations between Germany and England became strained, and, after passing through some trying experiences, he only just managed to cross the frontier into Denmark before war broke out.

Thanks to the generosity of an anonymous member of the Arts Committee, who has volunteered to defray the entire expense, the Autumn Exhibition will be held as usual this year, the proceeds of the admissions being devoted to war charities. The fact that sixty additions were made to the permanent collection during the year brings into prominence the urgent need for an extension to the galleries, which are already greatly overcrowded. The incidence of the war will doubtless make it impossible to begin the work immediately, for which a proportion of the funds needed is already provided by a legacy of £10,000; but the city should take steps to initiate this much-needed improvement at the earliest moment possible. At present the fine permanent collection, which, including the collection of old masters deposited by the Liverpool Royal Institution, is the most varied and in many respects the most interesting in the provinces, cannot be shown to advantage owing to want of adequate space. The additions to the permanent collection include two oil-paintings, *La Dame aux fourrures noires*, by Pilade Bertieri, and *Sea and Sunset Glow*, by Julius Olsson, and a miniature of *Lord Reading, of Erleigh*, by Miss C. Norris, purchased from the Autumn Exhibition; and examples by George Stubbs, Sir Edward Burne-Jones, Henry Fuseli, Frank Bramley, John Thirtle, William Daniels, and Sam and D. A. Williamson, and others, which were presented by various donors. The Arts Committee also bought a *Portrait of Francis Hargreaves*, by Thomas Hargreaves, and *The Fishery*, by Richard Wright. A note on this interesting picture and its once famous painter will be found below.

Richard Wright, of Liverpool

THE Arts Committee of the city of Liverpool may be specially congratulated in having made an important

addition to their representation of the early Liverpool school of painting by securing the picture of *The Fishery*, by Richard Wright. Wright and Stubbs, together with the elder Caddick, may be described as the fathers of the school; but while the latter only achieved a provincial reputation, the work of Stubbs and Wright was well known throughout England. The latter, indeed, enjoyed such contemporary fame that Joseph Wright, A.R.A., the well-known painter of artificial light and figure subjects and portraits, was styled "Wright of Derby" to be distinguished from him. Unfortunately, Richard Wright has shared the fate of many others of the able English painters of his time, and passed into temporary oblivion. Little is known about his career, and his work, it may be surmised, is now largely credited to other artists. According to Bryan, he was born at Liverpool in 1735. This date is probably too late, for, if it is correct, Wright could only have been eighteen or nineteen when his eldest son was born. He was self-taught in his art, being brought up as a house and sea painter. Bryan, whose authority, however, appears somewhat dubious, asserts that he was known as "Wright, of the Isle of Man," in which case he must have spent some of his early career there, for by 1762 he was permanently settled in London. In this year Wright exhibited at the Society of Artists his picture entitled *A View of the Storm when the Queen was on her passage to England, painted from a sketch drawn on board the "Fubbes" yacht.* This work probably greatly helped to make Wright's reputation, for as at one time it was hanging in the royal collection of Hampton Court, it was in all likelihood purchased by either King George III. or his consort. In 1764 he exhibited the picture of *The Fishery* at the Free Society of Artists, under the title of *A Seapiece with a squall of rain.* It was awarded the first prize of thirty guineas—not fifty, as Bryan asserts—given by the Society for the Encouragement of Arts for the best picture of a sea view, and appears to have greatly enhanced the artist's reputation. The curiously shaped conveyance in the right foreground of the picture was introduced by the artist in allusion to a scheme promoted by the society for supplying the metropolis with fish by means of land carriage. Woollett engraved a fine plate from the picture, and showed it at the exhibition of the Society of Artists in 1768. The engraving was so popular on the Continent that two piracies of it were produced in France, one the exact size of the original plate, which gave the attribution of the picture to the proper artist, and the other, considerably smaller, in which it was transferred to Vernet. Woollett's engraving met with such a success that early in the nineteenth century impressions from it sold for over twenty guineas each. Wright constantly exhibited at the Society of Artists until 1773, winning in 1766 and 1768 two more premiums from the Society of Arts—this time of fifty guineas each—for the best seascapes. In 1771 he was elected a member of the Society of Artists, and in 1772 a director. According to Edwards, his rough manners and warm temper led him to take an active lead among the discontented party of the society, "in which he acted with great impropriety and imprudence, and with one or two more members was chiefly instrumental in overturning the society." Wright is said to have been much affected by the loss of his son, which occurred probably in 1773, the year the young man ceased exhibiting. Probably, too, the foundation of the Royal Academy and the transfer of royal patronage and public support to the new institution may have worried him, promising, as it did, to wreck the Society of Artists, of which he was one of the leading members. The final blow came to him in the failure of an exhibition of his own pictures which he held in York during the race week. Edwards states that he caught a violent cold, which, aided by "the chagrin occasioned by his disappointment . . . hurried him to his grave before 1775." One may suggest 1773 or early in 1774 as the actual time of his death, for the former year was the last in which he was represented at the Society of Artists. According to Joseph Mayer, in his *Early Exhibitions of Art in Liverpool*, Wright was represented at the first exhibition of the Liverpool Society of Artists in 1774; but this is obviously a mistake, the works to which he refers being contributed by Wright of Derby, notwithstanding Mr. Mayer's note to the contrary. Wright apparently married early in life. His wife, Louisa—her maiden name is unknown—was a still-life painter, who exhibited at the Society of Artists 1770–77. Their son Edward also exhibited there, 1769–73, the work credited to him in 1782 by Mr. Algernon Graves in his *Dictionary* being obviously the work of some other artist of the same surname, and their two daughters, Miss Wright and Miss Elizabeth Wright, also sent contributions, the former during 1772–73, and the latter during 1773–76. That Wright was probably on terms of intimacy with his compatriot, George Stubbs, is shown by Elizabeth sending her contributions to the Society of Artists from Stubbs's address, 24, Somerset Street, Portman Square, in 1774.

Exhibition of Old Prints and Drawings

THE works shown in the "Exhibition of Old Prints and Drawings of beautiful buildings in Belgium and France" at Walker's Galleries (118, New Bond Street) belong for the most part to the second quarter of the nineteenth century, when foreign travel had become a fashion with Englishmen. This was the period when lithography had gained a secure footing, and Prout, Roberts, Bonington, and many others employed the lithographic crayon in making these picturesque drawings of the old continental towns and buildings, the place of which is now but indifferently supplied by photographs or reproductions of them on picture post-cards. Messrs. Walker's exhibition has been arranged primarily in the interests of topography rather than of art, but the examples chosen belong to a time when topographical art attained a high level, and few of the drawings, lithographs, or engravings on view are deficient in artistic interest. Among the drawings, a *View of the Main Street, Alençon*, by David Cox, will attract interest as being unlike the artist's usual work both in colour and handling. A note in the catalogue accounts for this by suggesting

that the work, which was purchased from the painter's granddaughter, was inspired by John Sell Cotman, who painted the same subject. The explanation seems probable, for the drawing, in the predominance of yellow tones, its strong and brusque handling, and the use of flat washes of pure colour, shows a remarkable affinity to Cotman's work. Another effective water-colour was the *Belfry of St. Nicholas, Ghent*, painted by W. Callow in 1852, which showed his vigorous and sentient method to advantage. The great bulk of the works shown, however, were lithographs belonging to the period when colour-printing was just being introduced. The earlier examples were delicately and lightly tinted by hand, and the first colour-prints show very similar treatment, the printing in many instances being assisted by colouring. In point of chronology, some of the earliest plates shown were several aquatints by Charles Wild, a member of the Old Water-Colour Society, who made his first visits abroad at the same time as Samuel Prout. The latter, as one of the greatest of the English architectural lithographers, was strongly represented, the lithographic method showing his strong and picturesque drawing to great advantage. Another artist well in evidence was Thomas Shotter Boys, whose refined lithographs, drawn with delicate precision and atmospheric feeling, are well worthy of the collector's attention. The examples by G. A. Simonau, executed on a larger scale than most of the other lithographs, showed more purely architectural feeling. Other artists represented in this interesting collection included Bonington, David Roberts, Clarkson Stanfield, Louis Haghe, besides one or two living etchers. The series of works illustrated most of the principal old buildings in the towns in Belgium and the North of France now occupied by the Germans, many of which have already perished.

The Draycot House Sale

ONE of the features of the season in the sale-room is the dispersal in September of the valuable collection of pictures, furniture, tapestry, and objets d'art at Draycot House, near Chippenham, by Messrs. Nicholas, acting under directions of the Rt. Hon. Earl Cowley. The six famous panels of Aubusson tapestry, representing Boucher subjects, which were acquired by an ancestor of the present earl when Ambassador to France, are to be included, together with various suites of Chippendale, Sheraton, Louis XVI., and English lac furniture, whilst an outstanding feature is the pair of fire-dogs which were presented by Charles II. to his contemporary, Lord Mornington. They are of English workmanship, finely modelled in bronze and worked in blue and white enamel, with the royal coat of arms, surmounted by the Tudor crown and lion, with supporters, the remaining spaces being filled with a floral design.

Mistaken Patriotism

THE present feeling against purchasing anything of German origin, while highly laudable in its intention, occasionally, through want of etymological knowledge, causes a prejudice against articles wholly of English manufacture. A case in point is that of the well-known Ronuk floor polish. Though most people are aware that the invention, proprietorship, and manufacture of this useful commodity are all English, a few people erroneously put down its name as German. As a matter of fact, the name "Ronuk," which was suggested by a retired army officer, is derived from a Persian word, meaning beauty or splendour, and has no shadow of a connection with Germany.

Antiques in Scotland

THE war has had the effect of breaking up several Highland homes and scattering their valuable contents. Many fine pieces of antique furniture, china, objets d'art, etc., from such sources have been acquired by Messrs. A. Fraser & Co. (Union Street and Baron Taylor's Lane, Inverness), and are now on view in their galleries. A fine Chinese twelve-fold screen, 9 feet 6 inches in height, belonging to the Kien-lung period, is a feature.

A New Book Catalogue

AN extensive library is a necessity to every connoisseur, since ready reference to all art subjects is indispensable when studying for purposes of comparison. The catalogue recently issued by Messrs. Charles J. Sawyer, Ltd. (23, New Oxford Street, W.C.), contains many books of interest, both to the collector and to the general reader, whilst there is a special department for works on medicine, surgery, and the allied sciences, including rare and curious text-books. Manuscripts and autographs are also comprised, whilst fine bindings form another point of interest.

An Elizabethan Oak Room

A DESCRIPTION was given in THE CONNOISSEUR some little time ago of the interesting oak-panelled room from the Old Palace, Bromley, Kent, now at the Victoria and Albert Museum. Another oak-panelled room of similar though somewhat richer design, and belonging to an earlier period, may now be seen at Messrs. Collings & Youngs, 7, Lower Seymour Street, W. This has been taken from Leigh Hall, Essex, a fine old house, now demolished, which dated from 1561, and was famous for its wealth of oak work. The room is larger than that from Bromley, measuring 33 feet in length and 25 feet 3 inches in breadth. In the former the panelling was square throughout, but in the Leigh Hall room the panelling, though not so high, is relieved by a charming use of diamond panels above a more complex geometrical design formed by the superimposition of simple rectangles. The vertical divisions are provided by characteristic pilasters ornamented with a finely carved design, and the whole is completed by a carved frieze below the final cornice, broken up by grotesque heads over each pilaster. The chief feature of the room is the chimney-piece, which, while of elaborate construction and richly ornamented, is designed in thorough harmony with the rest of the room, a point sometimes neglected by Elizabethan and Jacobean builders. A pair of Corinthian columns support the overmantel on either side, and these are continued by pairs of narrower columns in the overmantel itself, which is divided into three panels by single columns. The centre panel is occupied by a coat of arms, and the panels on either side by finely carved floral designs. The panelling throughout is in an exceptional state of preservation.

VALUATION AND CORRESPONDENCE DEPARTMENT

Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our increased correspondence and the fact that THE CONNOISSEUR is printed a month before publication, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR, 35-39, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

Autograph.

Napoleon I.—A9,489 (Mexico City).—The document, of which you send us a photograph, is dated in the second year of the French Republic, and bears Napoleon's rare Italian form of signature, "Buonaparte," which he dropped early in his career, using afterwards "Bonaparte"; and "Napoleon" when he became emperor. The document has sustained a damage to the left margin, which has eaten into the text, but is, however, of some rarity. We cannot, however, appraise an exact amount without an inspection of the original. All our remarks are subject, of course, to the authenticity of the piece.

Coins.

Emmanuel de Rohan.—A9,448 (Liverpool).—The coin of which you send us a drawing is a thirty tari piece of Emmanuel de Rohan, Grand Master of Malta, and is worth about 4s. to a collector.

Roman Coin.—A9,450 (Brighton).—The inscription "Cer. quinq. Rom. co." on your Roman imperial coin signifies "Certamen quinquennale Romæ constitutum."

Furniture.

Coffer.—A9,447 (Jersey).—We should like to see a photograph of your coffer, as genuine antique furniture of the fifteenth century is scarce and valuable. There are imitations, which, of course, are of no interest to a collector, so that we cannot express a definite opinion without having some further particulars.

Cuthbert Lee, Clockmaker.—A9,453 (London, S.W.).—Cuthbert Lee, of London, became a member of the Clockmakers' Company in 1676. If you will send us a photograph of your clock, we may be able to assist you with regard to its value.

Chair.—A9,466 (Grantham).—The photograph sent to us for inspection shows a chair which is more French in character than Chippendale. Many of Chippendale's designs show a French influence, but this is rococo, being, in fact, a combination of Louis XV. and Queen Anne styles. It is difficult to say, without seeing the original, how much it would realise if put up to auction, but the sum of ten or twelve guineas might be suggested.

Pictures and Painters.

Landseer Subject.—A9,509 (Ashton-upon-Mersey).—Judging from your description, the painting by Sir Edwin Landseer is that known as *Hawking in the Olden Time*, which was exhibited at the Royal Academy in 1832 and at the British Institution in the following year. It was originally executed for Mr. Cartwright, who sold it to Mr. John Naylor, who, in turn, disposed of it to Mr. Henry McConnell, Cressbrook, Derbyshire. In 1886 the picture realised 450 guineas at the sale of the latter's effects, whilst in 1890, we find it in the possession of Mrs. McConnell.

Van Bunnick.—A9,523 (Exeter).—There were two Dutch artists of this name, John and Jacob. The former, who painted landscapes, was born in 1654, and died in 1727, whilst the latter, who produced battle subjects, died in 1725.

Flower Subject.—A9,525 (Ipswich).—You are evidently referring to the Venetian paintress La Caffi, who flourished during the eighteenth century. We shall require to see the painting you possess before expressing any opinion as to its artistic or marketable value.

Van Ry.—A9,530 (Portslade).—The full name of the artist you enquire about was Peter Dankers van Ry. He was a Dutch portrait painter, was born in 1605, and died in 1659.

Pottery and Porcelain.

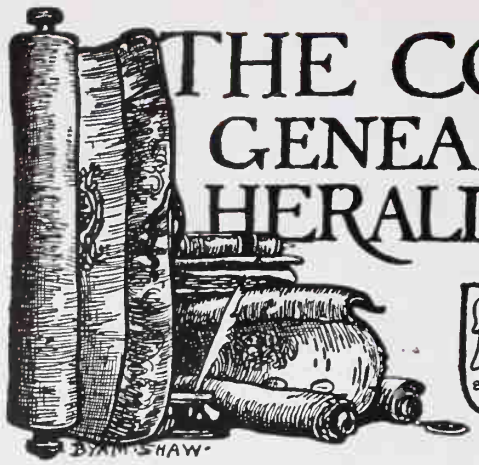
Ushabti Figure.—A9,420 (Birmingham).—Your enquiry about an Ushabti figure comes at an opportune moment. You will find plenty of information on the subject in the article entitled "The Ushabti: Its Origin and Significance," which appears in the present issue. Judging from your description, the figure in question is of the 26th dynasty type, but we should require to see it before making any further statement.

Bellarmine.—A9,422 (Palermo).—Judging from the photograph sent to us, your Bellarmine appears to be a pleasing and typical, though not a remarkable, specimen. It is fortunate in possessing the original handle, and its history, as having been in constant use in an old Syracusan monastery for a considerable period, is interesting, if you are correctly informed on that point. We hesitate to appraise a value to the jug without an inspection, but we should place it, provisionally, at from £2 to £3. Had the cartouches contained heraldic instead of purely decorative designs, it would have been worth more.

Ape Jug.—A9,440 (Bristol).—Your jug in the form of an ape is not what we call "slip-ware," although it has somewhat of the general appearance of old English pottery. It is probably of Portuguese origin, and not of ancient date.

Silver.

Silver Lamp.—A9,473 (Bedford).—The silver cup is to hold a small lamp of oil, to be suspended before a shrine. It is Roman work of the eighteenth century. The mitre and cross-keys is distinctly a Roman mark.



THE CONNOISSEVR GENEALOGICAL AND HERALDIC DEPARTMENT

Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, Hanover Buildings, 35-39, Maddox Street, W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

GEER.—Thomas Geer, M.P. for the City of Hereford, was a nephew of Sir Thomas Cooker Winford, Bart., and married 22 April, 1731, Miss Lutwyche, daughter of Thomas Lutwyche, one of His Majesty's Counsel-at-Law.

HONYWOOD.—The Rev. John Honywood was second son of Sir Edward Honywood, Bart., of Helmiston, co. Kent. He matriculated at Jesus College, Oxford, 24 March, 1682-3, at the age of seventeen; B.A. from Hart Hall, 1686; M.A. from Emmanuel College, Cambridge, 1693. Mr. Honywood was vicar of Waltham in 1691, and rector of Burmash, both in Kent, in 1672. He was found dead in his bed in the vicarage house at Petham, near Canterbury, in September, 1737. Sir Edward Honywood sent £3,000 to Charles II. while in exile.

NORTHOVER.—The arms of Northover, of Aller Court, co. Somerset, are: Or, five lozenges in saltire betw. four cross-crosslets az. *Crest.*—A lion's paw erect and couped arg., supporting a lozenge az., charged with a cross-crosslet or. *Motto.*—"Deus erigit justus." The patent was dated in May, 1614.

BURT.—The following abstract of the will of John Burt, citizen and poulterer of London, mentions his wife Elizabeth, Godmanchester, co. Huntingdon; Francis, son of his sister, Elizabeth Bewley; "The Plough" in Gracious Street; Crutchet Fryars, London; Thomas Stanley, Esq.; Dunning Alley, Without Bishopsgate; Joseph Finch; Manors of Suttons Court and Chiswick, co. Middlx.; Dorothy Whitacres; Rectory of the parish of St. Botolph, Without Algate; Manors of Walton, Cheddar, and Stoney, co. Somerset; Rectory of Horkestow, co. Lincoln; Sherbourne, Kirk Fenton, co. York; Brother-in-law, James Bewley; Mother, Frances Ventrys; Martha Buckridge; Margaret Porter. Witness, Edmund Williamson, scr. Proved January, 1661.

WEOLEY.—In the confirmation of arms and grant of a crest to Thomas Weoley, of Campden, co. Gloucester, dated 25 April, 1580 (or, a bend betw. two estoiles sa. *Crest.*—On a chapeau gu., turned-up erm., a cockatrice arg., membered or), the following pedigree is given:—

Henry Weoley, of Campden.

John Weoley =

William Weoley = Alice, daughter of William Bovey, of Campden, gent.

Thomas Weoley = Alice, daughter of . . . . Compton, of Compton, co. Warwick.

Richard Weoley = Margaret, daughter of Walter Aylworth, of Aylworth Hall, co. Gloucester, gent.

Christopher Weoley = Alice, daughter of William Swettenham, of Swettenham, co. Chester, gent.

Thomas Weoley, of Campden, who had the patent.

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ALL Americans interested in their ancestry are advised to consult the lists of clues to the English homes of American families appearing from time to time in THE CONNOISSEUR. Further lists will be published periodically; in the meantime the Genealogical Department of THE CONNOISSEUR will be pleased to answer queries as to any name that has not yet appeared.

Address: THE GENEALOGICAL EDITOR,
THE CONNOISSEUR, HANOVER BUILDINGS,
35 to 39 MADDOX STREET :: LONDON, W.

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BEFORE putting the matter into other hands, all interested in the above subjects should consult THE GENEALOGICAL DEPARTMENT of THE CONNOISSEUR, whose advice upon all matters dealing with this subject can be obtained free of cost.

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IMPORTANT NOTICE

Back Numbers of The Connoisseur

Owing to the increased demand for back numbers of the Magazine, the Publishers are obliged to raise the price of all the numbers from 1 to 100, to 2/= each, with the exception of the 17 following, which will remain (with the addition of No. 15) as before at 4/=: Nos. 15, 30, 31, 41, 48 to 58, and 60 and 71. This increase in price takes effect from July 1st, 1915. The volumes of the Connoisseur containing the above numbers will therefore be altered also.

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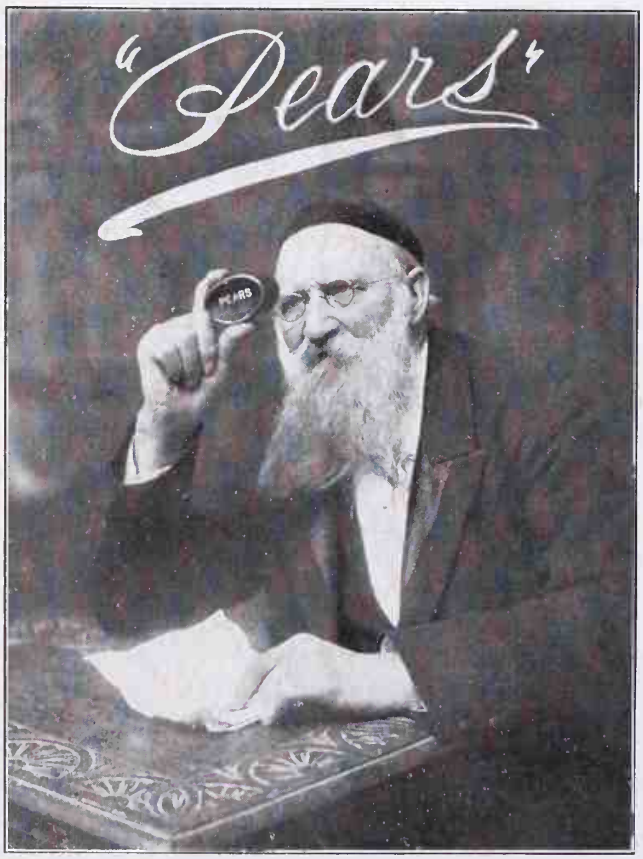

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THE CONNOISSEVR
A MAGAZINE FOR COLLECTORS
Edited by C. REGINALD GRUNDY
OCTOBER, 1915 ONE SHILLING NET Vol. XLIII. No. 170

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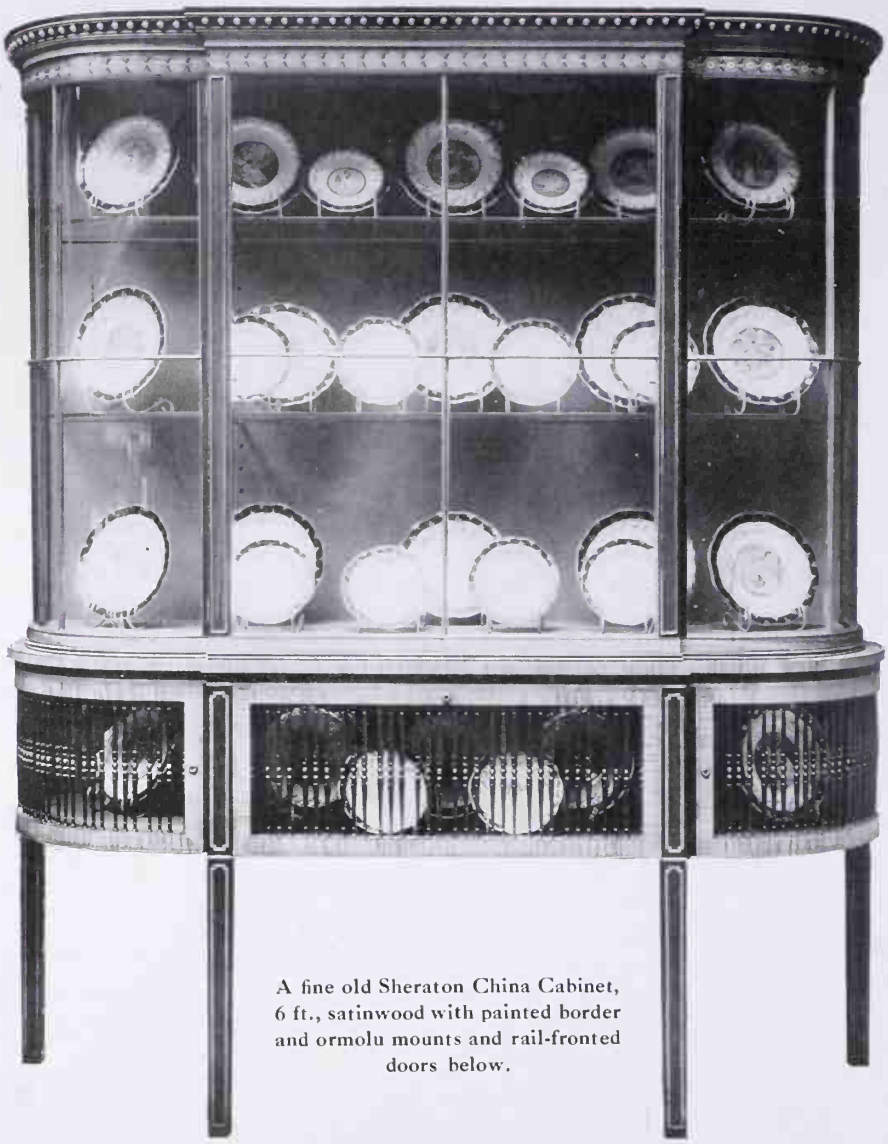

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(See illustration of Tapestry in July Connoisseur.)

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The Connoisseur Register

of Works of Art and Curios of every kind in the possession of private individuals, now for sale or wanted.

Collectors and Dealers should carefully read these Advertisements.

The Register Columns will be found of great assistance in bringing Readers of THE CONNOISSEUR into direct communication with private individuals desirous of buying or selling Works of Art, Antiques, Curios, &c.

When other means have proved ineffectual, an advertisement in THE CONNOISSEUR Register has, in innumerable cases, effected a sale. Buyers will find that careful perusal of these columns will amply repay the trouble expended, as the advertisements are those of *bona-fide* private collectors.

The charge is 2d. per word, which must be prepaid and sent in by the 14th of every month; special terms for illustrated announcements from the Advertisement Manager, Hanover Buildings, 35-39 Maddox Street, London, W., to whom all advertisements should be addressed.

All replies must be inserted in a blank envelope with the Register Number on the right-hand top corner, with a loose penny stamp for each reply, and placed in an envelope to be addressed to THE CONNOISSEUR Register, Hanover Buildings, 35-39 Maddox Street, London, W.

No responsibility is taken by the Proprietors of THE CONNOISSEUR with regard to any sales effected.

SPECIAL NOTICE.—No article that is in the possession of any Dealer or Manufacturer should appear in these columns.

Wanted.—Old Clocks, Watches, Paintings, Prints, Patch-Boxes, Ivories, Pewter, Silver, Miniatures, etc. State particulars and price. [No. R6,930

Wanted.—Pieces of China, Earthenware, Pewter, etc., with the names or arms of colleges and other institutions on them. [No. R6,931

Wanted.—Ivories: European, Oriental, Antique. Would buy collection. [No. R6,932

Oil Paintings.—About seventy (Raeburn). Other goods for sale, *en bloc* or separately. On view London. [No. R6,933

Two Tea-poys.—Puce and gold marked. Price, £6. [No. R6,934

Very Rare Bewick Woodcuts, for sale.—*Chillingham Bull*, on vellum, only ten copies in existence (see CONNOISSEUR, May, 1909); *Waiting for Death*, on vellum; *Elephant* (large), on vellum; *Traveller on Horseback*, on vellum; *The Remarkable Kylor Ox* (large); *Lion* (large), only one hundred and fifty copies printed; *Tiger*, coloured by Bewick (large); also several smaller subjects; also original biography containing letters and receipts from Thos. Bewick, Miss Bewick, and original drawings and proofs by Luke Clennel, Robt. Johnson, poems, etc. Offers wanted for lot or separate. [No. R6,935

For Sale.—Complete set of The Connoisseur, Sept., 1901, to date. [No. R6,936

For Sale.—Pair Embossed Brass Antique Pistols, beautifully engraved and inlaid. Flint-locks in good preservation. A bargain, £4 4s. [No. R6,937

Collector of Seventeenth-century Oil Paintings would like to get into touch with other collectors of same period and earlier with view to exchange or purchase. [No. R6,938

Wanted.—Genuine Queen Anne, Chippendale, or Heppelwhite Armchair, ditto Stool; also **Sheraton Corner Cabinet,** unrestored specimens only, and of fine quality. [No. R6,939

Wanted.—Hair of Stuart Kings or Princes, in lockets or otherwise. [No. R6,940

Stamp Collectors.—An American collector desires to exchange stamps. [No. R6,941

Wanted.—Early Pewter. Good prices. [No. R6,942

For Sale.—Late Celtic Bronze Mirror, described as the "Desborough" mirror in August CONNOISSEUR. What offers? [No. R6,943

Thirteen Green Rockingham Cups and Saucers, marked; **Six Epoch Cups and Saucers.** No dealers. [No. R6,944

Empire Decorated Work-Table; Octagon-shape Repertoire Table Box. [No. R6,945

Complete Set Old Ivory and Tortoiseshell Chess and Draughts, exquisitely carved; **Collection Mother-o'-Pearl Counters.** No dealers. [No. R6,946

For Sale.—The Connoisseur, Nos. 1 to 170, unbound. Clean and complete. What offers? [No. R6,947

Old Worcester Tea Service, 13 guineas. [No. R6,948

Antique Oak Dresser, £12 10s.; **Gate-legged Cromwell Table,** £3 15s. [No. R6,949

Old Chippendale Chairs, for sale. [No. R6,950

Connoisseur, Nos. 1 to 100, unbound; perfect. 6 guineas. [No. R6,951

Old Pottery Inkstand, in green glazes. Unique specimen. [No. R6,952

Five-colour Ming Ginger Jar, with original cover. [No. R6,953

Wanted.—Jorrocks's Prints, by Leech. State titles. [No. R6,954

For Sale.—Collection of Early English Works, viz.: Reynolds, Lawrence, Turner, Constable, Crome, Creswick, Morland, and others. (The lot or batches.) [No. R6,955

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Continued on Page XXIII.

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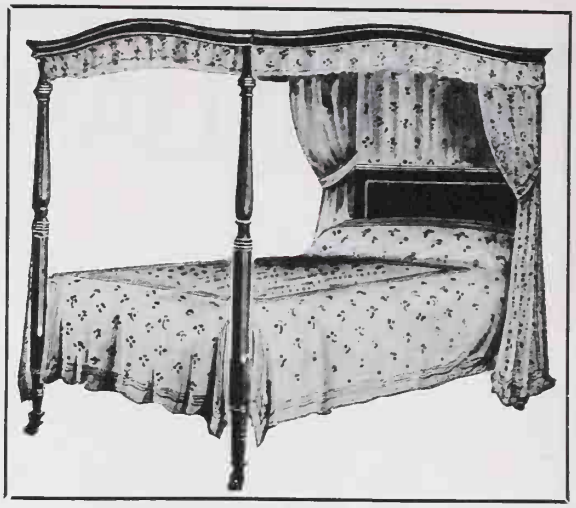

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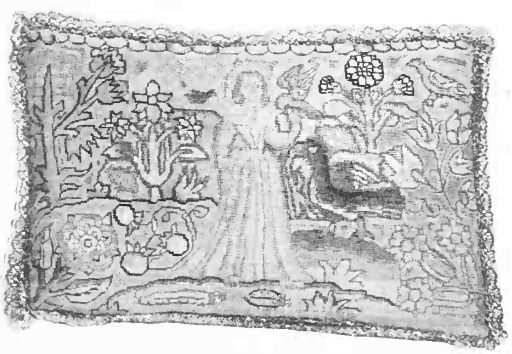

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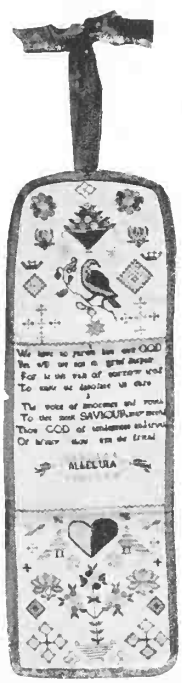

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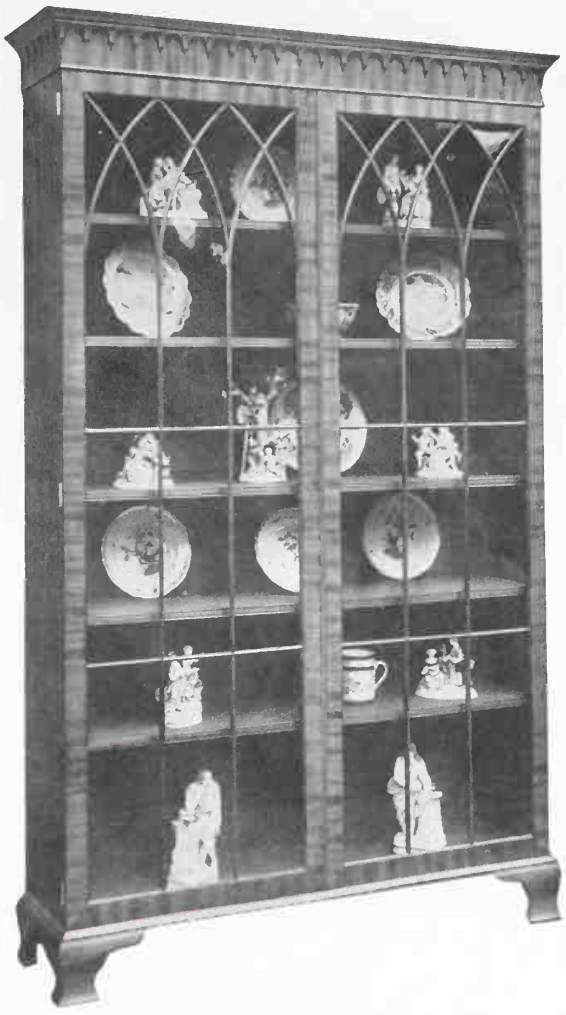

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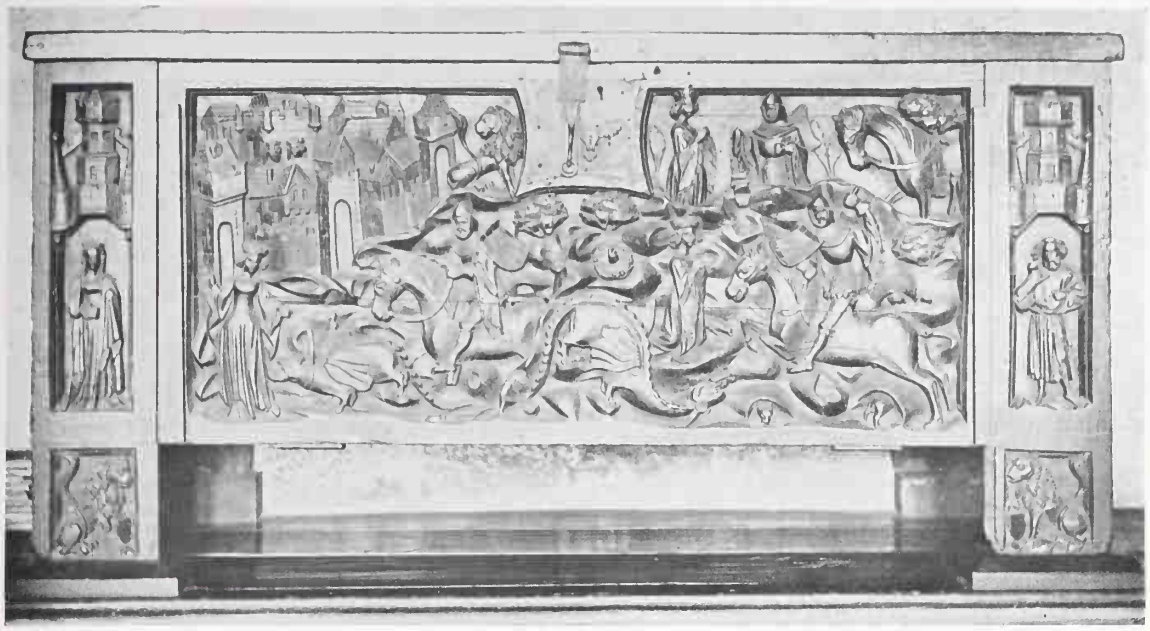


No. I.—LATE FOURTEENTH-CENTURY COFFER IN YORK CATHEDRAL

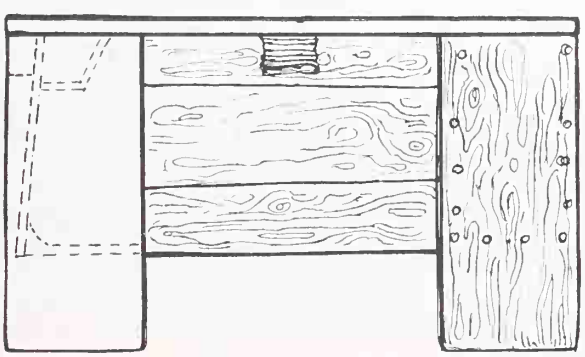
The Art of the Cofferer I.—Construction By Fred Roe, R.I.

The build and construction of a coffer or chest is one of the most potent essentials in determining its date. It is, or should be, the initial consideration, for surface decoration, such as carving, inlay, or applied ornament, is often only a subsidiary matter, depending in great measure upon the distance of its venue from fashionable centres, and the taste, inclination or degree of advancement of individuals who produced such pieces. To take a simile in another class of art—that of painting, for instance—it is not uncommon for the pictor of our own day to simulate the Botticelli style, to have imitative leanings towards the mannerisms of missal paintings, or the soapy execution of certain Victorian phases; but in each case the fundamental differences in material and approach may be detected without the slightest difficulty. I shall never forget the action of one of the most astute London picture-dealers, which occurred some years ago within the scope of my observation. On being offered for purchase a so-called old master, Mr. X, without one word, and before even glancing at the painting, turned the canvas round and made a minute inspection of its back, together with the stretcher on which it was nailed—a very pretty little lesson on the importance of preliminary essentials.

It must be understood that in this article mainly only boxes of English nationality are considered, since the discussion of foreign examples would necessitate divergence beyond its limits. The designation "coffer" is in every case used in its strict sense compared with the lighter term "chest," and the question of mere surface decoration is left for another chapter, except when absolutely necessary to assist description.

The earliest make of coffer was probably the "dug-out" or "trunk," but this form can hardly be considered as belonging to the category of constructed pieces, and should be treated separately. The representative types which we are to consider are as follows:—

(1) The flat-fronted coffer of the thirteenth century, with its giant



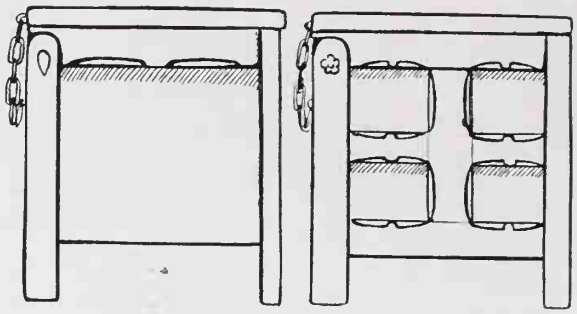
No. II.—TYPE I. THE THIRTEENTH-CENTURY COFFER

stiles and longitudinal panels.

(2) A development of the same type, but lighter in substance, and with applied decoration.

(3) The panelled chest with heavy framing.

(4) The coffer with dovetailed edges.



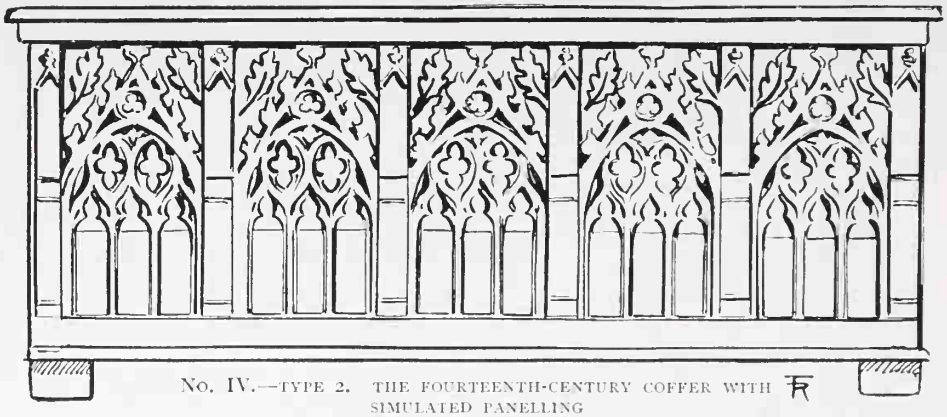
Nos. III*a* and III*b*.—TYPE I. ENDS OF THIRTEENTH-CENTURY COFFERS

(5 and 6) The lighter framed chests of Elizabethan and Jacobean times.

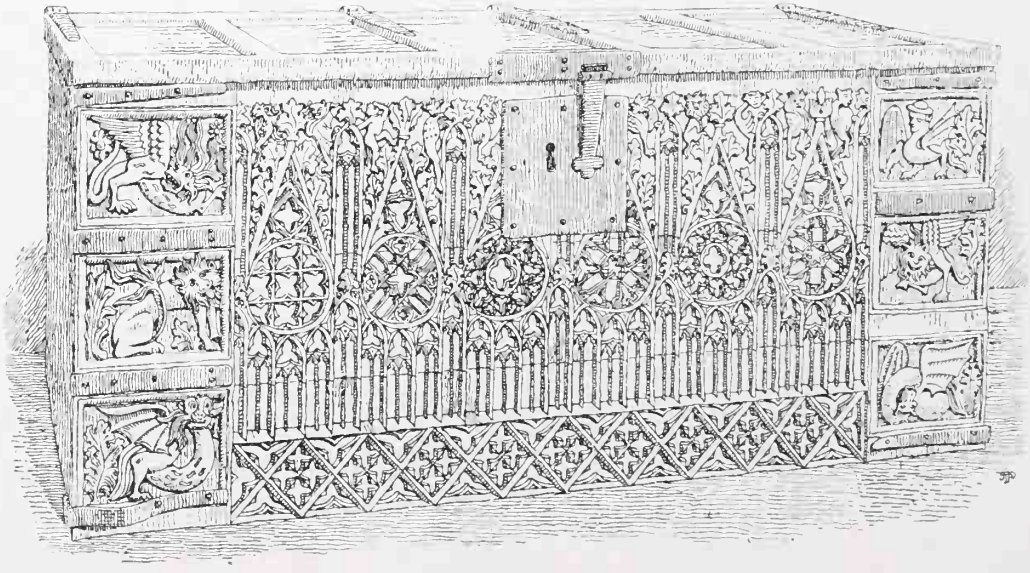
(7) The slab-ended box.

With regard to the first type, I have endeavoured for years to discover an earlier example than that which exists at Hindringham, in Norfolk, but without success. This small but deeply interesting coffer is carved with an arcade of semi-Norman arches, are carved with roundels or arcades, though the incised decorations exhibit a change from Norman character to that of the first pointed style. All have the peculiar pin-hinge identified with the late twelfth and thirteenth entwined together in the fashion which has given rise to the now exploded theory that this interlacing was by suggestion originally productive of the pointed arch.

Following the coffer at Hindringham, we get such specimens as those in the parish churches of Graveney, Kent; Stoke d'Abernon, Surrey; South Bersted, Clymping, Midhurst, Buxted, and Felpham in Sussex. All of these are of approximately the same build as their Hindringham prototype, and all



No. IV.—TYPE 2. THE FOURTEENTH-CENTURY COFFER WITH SIMULATED PANELLING



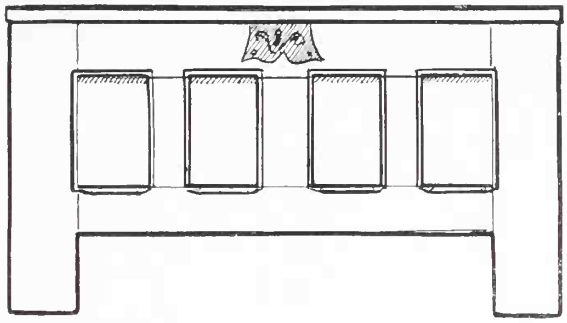
No. V.—COFFER IN BRANCEPETH CHURCH FOURTEENTH CENTURY

centuries,* which has been so much discussed, and the sparing and simply designed carving in each case harmonises with characteristically plain and unaffected

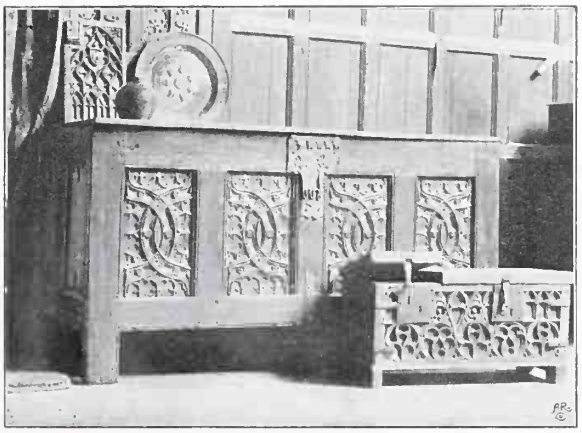
No. VI.—LATE GOTHIC BOX IN THE COLLECTION OF MR. WALTER WITHALL

build. Some features of Early English design were reproduced in succeeding centuries, presenting enigmas which are often called into question and debated upon. Invariably, however, a solution can be arrived at by referring to the weight of material employed and the construction generally. The test is infallible.

In many coffers of the thirteenth century the stiles or uprights and the front panel present an absolutely flush and even surface, though in others the stiles project very slightly, in certain cases not more than half an inch beyond the face of the coffer. The peculiarity of the pin-hinge has been treated upon in previous works, and is now so well known to connoisseurs that no special description need be given here. The ends of coffers possessing this feature were usually reinforced with a network of wooden braces, but an alternative method of accommodating the hinge bars on which the lid moved was by inclining or "tumbling in" of the end planks similar

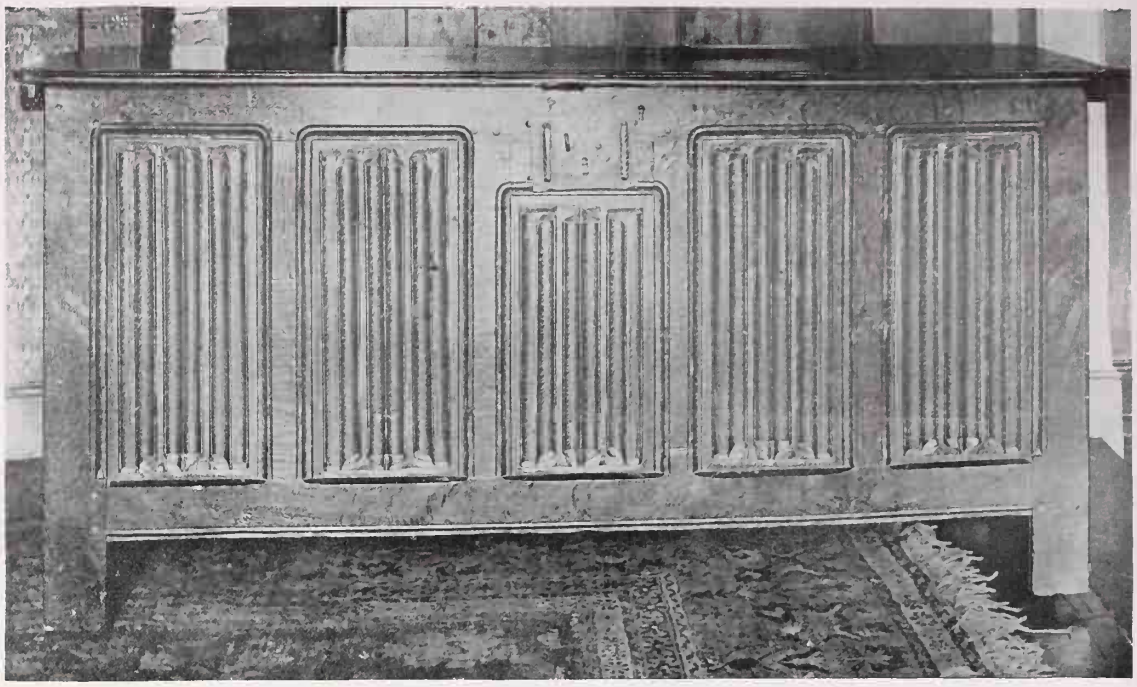


No. VII.—TYPE 3. THE PANELLED CHEST WITH HEAVY FRAMING



No. VIII.—COFFRET OF THE FOURTEENTH CENTURY, AND CHEST WITH HEAVY FRAMING, EARLY SIXTEENTH CENTURY

* *Ancient Coffers and Cupboards.* Methuen.



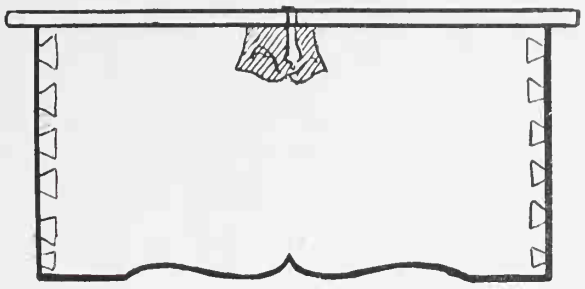
No. IX.—LINEN-PANELLED CHEST WITH LIGHT FRAMING FRENCH OR FLEMISH FIRST HALF OF THE SIXTEENTH CENTURY

to the formation of a sailor's chest (Nos. iii*a* and iii*b*). It should be attentively marked that while the network, or *grille*, continued to be followed out for nearly a couple of centuries after the Early English style had been abandoned, the "tumbled in" ends vanished with the pin-hinge which produced them, and therefore belong exclusively to a period anterior to 1300. In a good many cases these distinctive hinges have gone from coffers of this early period, owing to the fitting of fresh lids with ordinary iron strap attachments; but if the presence of the pronounced circular tops on the back uprights or any sloping in of the end walls can be discovered, there is little doubt as to which century the piece can be safely assigned.

The main changes which render the construction of coffers of the fourteenth century distinct from the previous era were a diminution of the stiles and the complete disappearance of the pin-hinge and the

No. X.—FRAMED PANELLING MIDDLE OF THE SIXTEENTH CENTURY

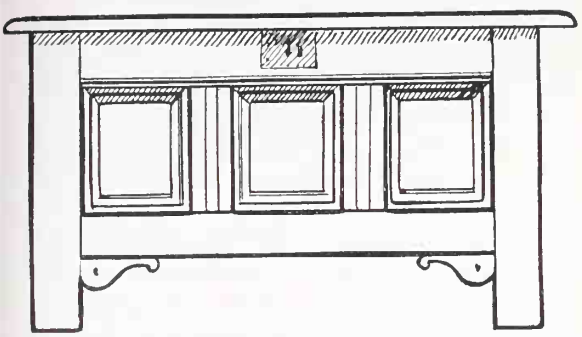
sloping ends. The bodies of coffers were still composed of longitudinal planks, which were lavishly



No. XI.—TYPE 4. THE COFFER WITH DOVETAILED EDGES

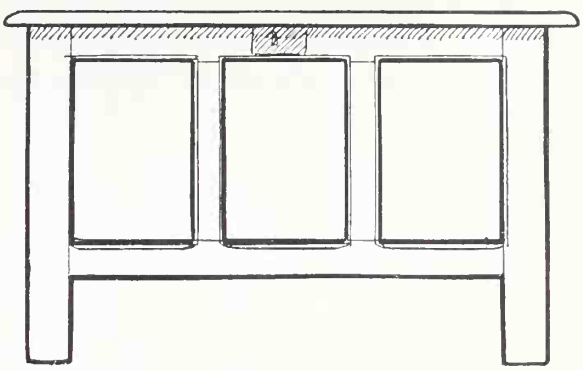
covered with ornamentation in the Decorated style, carved quite irrespective of the grain of the wood.

The end of the fourteenth century hinted at developments—obscurely as yet, for panelling was only



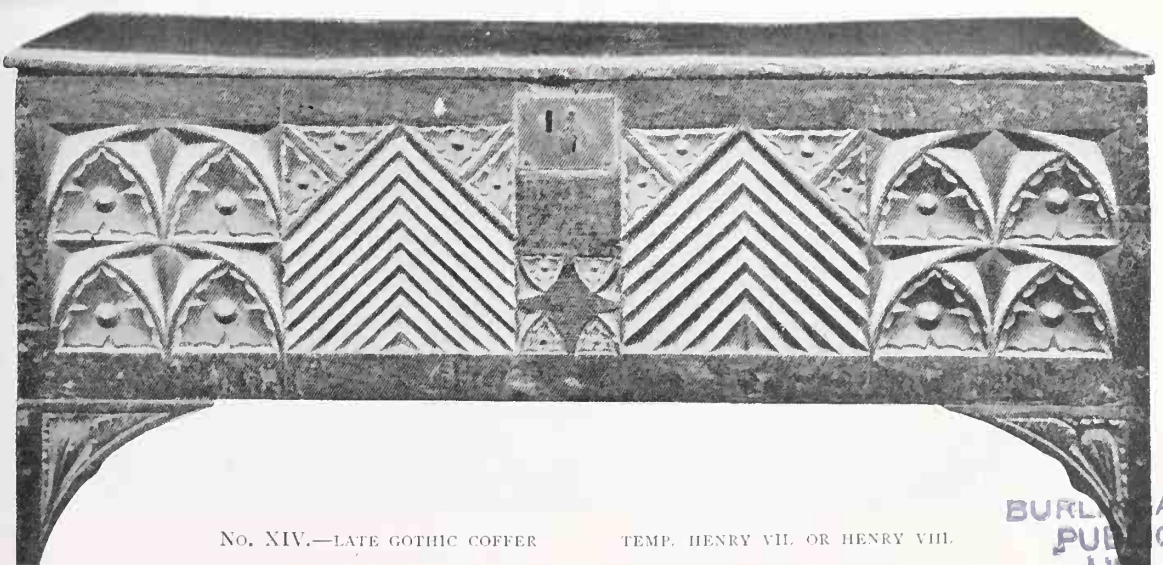
No. XII.—TYPE 5. ELIZABETHAN CHEST

being thought of in a vague, imperfect way. At first this evolution advanced but slowly, for though the uprights became less bulky and the longitudinal planks less thick, it did not appear to the craftsman of the period to produce framed panelling by the most natural and proper means. Instead of this, the division of the fronts of coffers into bays or panels was brought about by the application of openwork carving in the form of arches or tracery, the arches being supported by little buttresses wrought out of



No. XIII.—TYPE 6. JACOBEAN CHEST

separate pieces of wood, and attached, like the arches themselves, to the face of the coffers by wooden pegs. This simulated panelling was a distinct advance on the method of mere incision as carried out hitherto,



No. XIV.—LATE GOTHIC COFFER TEMP. HENRY VII. OR HENRY VIII.

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No. XV.—CHEST LATE SIXTEENTH OR EARLY SEVENTEENTH CENTURY

but it was in reality only a sort of halfway or compromise between the coffer and the panelled chest (No. iv.).

Pieces of this description, however thickly coated with paint, can always be detected by the division of the planks which run transversely behind the applied carving. Of semi-coffers appertaining to this type there remain sumptuous examples in the parish churches of Rainham and Faversham, in Kent; Huttoft, in Lincolnshire; and St. John's Hospital, Canterbury.

From simulated panelling to veritable framed joinery was a still greater advance. England, as usual, assimilated this progress somewhat tardily. In the cofferer's calling it may have been brought about by a variety of circumstances—such, for instance, as the increasing adaptability of smaller material, or the difficulty and inconvenience of cutting decoration of a more or less vertical nature across a longitudinal panel. At all events, in productions of the latter half of the fifteenth century we occasionally arrive at the third type, *i.e.*, the chest of somewhat heavy framing (No. vii.). English specimens constructed in this way, antedating the first thirty years of the sixteenth century, are scarcely to be met with, though France and Flanders produced them for many years previously in prolific numbers.

In England the old-fashioned, heavily constructed

No. XVI.—CHEST LATE SIXTEENTH OR EARLY SEVENTEENTH CENTURY

No. XVII.—SCOTTISH CHEST SEVENTEENTH CENTURY

coffer still continued in vogue. Anomalies may be found highly puzzling to the uninitiated. One such may be seen in St. Michael's Church, Coventry, and is a forcible instance of how the heavy utilitarian build of the thirteenth and fourteenth centuries could be persistently adhered to, though the cusped arches and badges in the carving point to up-to-date decoration of the fifteenth century. This is, of course, in great measure an inversion of the truism that surface carving must depend on construction for its data; but even in the Coventry coffer there are points which can hardly be misjudged by experts, and tend to prove the truth of that statement.

I have little belief in the hackneyed theory that many pieces of furniture were carved with decorations and dates long time subsequent to their actual construction. It is a fallacy which can be mostly disproved by either internal or external evidence, and discrepancies between build and surface decoration may often, and with truth, be explained by assuming that the craftsman was influenced in some way by previous methods.

The earliest framed and panelled chests made in our own country are remarkable for the size of the material employed in their build. The intermediate stiles subdividing the body of the chest between the standards are of much larger dimensions than those in any succeeding period, while the central, beneath the lock, is frequently wider than the rest—a peculiarity which it is difficult to explain, except by the supposition that as the locks were large and elaborate, some additional strength may have been conceived in this arrangement.

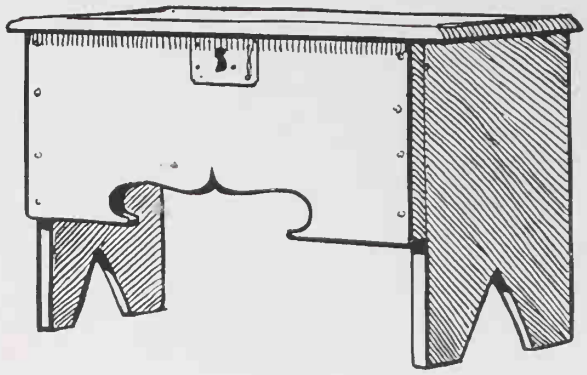
From the first these framed chests were joined together by mortices, tenons, and wooden pegs or trenails, as in timber buildings; for nails were only used for metal attachments, and not for the body of the structure. Yet a curious dissimilarity occurs which hitherto nobody seems to have thought fit or proper to notice. We know that ancient tables still exist in which the trenails project quite prominently, as in the case of timber houses or lych-gates, but no single instance can be pointed out in which the joining pegs of chests were allowed to protrude. It is worth while remarking upon, for the awkwardness of the custom must well have been as obvious in one piece as in the other.

Another detail which escapes due and sufficient attention is connected with lids. The original lids made for coffers and chests of the Gothic periods did not project beyond the face of the receptacle, but fitted flush with the front so as to avoid leverage in any illicit attempt to break open. During the sixteenth century, however, a change came about, the lids being extended so as to overlap, according to the method in vogue at the present time. Many mistakes are made in refitting early lidless coffers by modern restorers, who fail to perceive this individuality.

With the advent of the sixteenth century a new development arose in the construction of coffers (No. xi.). Excessively broad and ponderous stiles disappeared, and in the case of boxes which possessed no uprights, but where the ends simply butted on to each other, a system of dovetailing was introduced. The cofferer thus encroached on the more delicate art of the cabinet-maker, and there can be little doubt that the feature was an importation from Italy with other innovations at the period of the early Renaissance. Here we arrive at the fourth type.

In the parish church of Mortlake are two interesting muniment coffers, which, though of fairly approximate date, belong to widely different types.

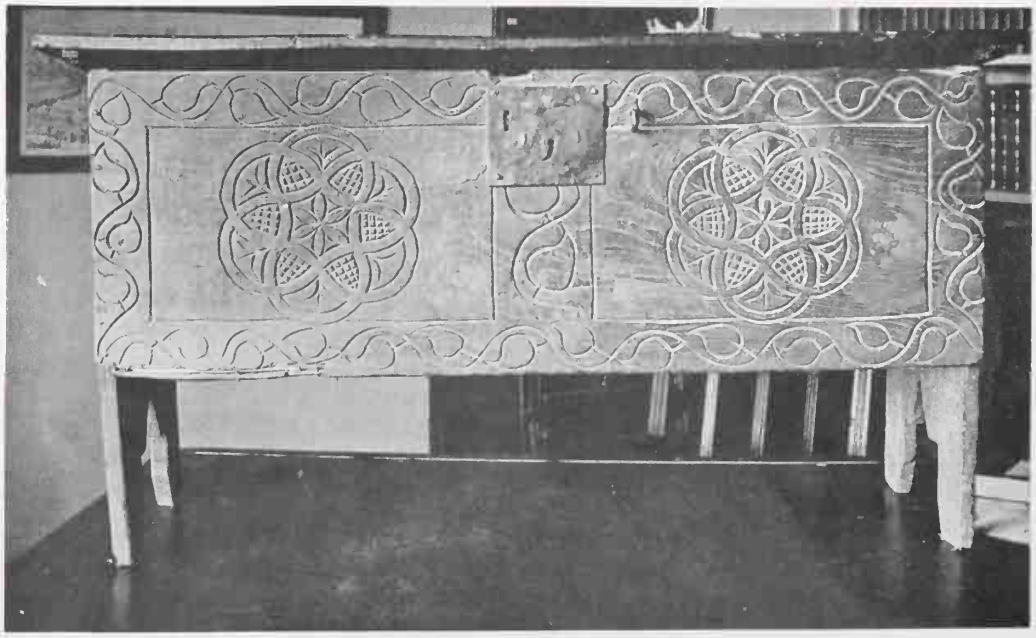
The first has a roof-shaped lid, and is bound with iron bands. It possesses stop-handles, and the front is furnished with three locks. The piece is evidently



No. XVIII.—TYPE 7. THE SLAB-ENDED BOX

an English production, and belongs apparently to the commencement of the sixteenth century—indeed, but for the evidence afforded by the hasps and handles, I should feel inclined to place it at an earlier date. The body is constructed of oak planks. The second, which is a far more elaborate work, is made of walnut-wood, and is fitted with a large decorative lock of Gothic design, and hinges of corresponding quality on the inner side of the lid. These details are North Italian in character, and the pierced ironwork in the interior is backed up with the customary red cloth in a very good state of preservation. Within is a plenitude of inlay, both of ebony and boxwood. The lid is fitted with flanges terminating in carved masks, while the mouldings are distinctly Italian in character. These coffers, so close together and yet so widely different, are a valuable object-lesson on the vast difference between national methods and the insidious sway of the more elaborate Southern art which was commencing to permeate our own.

During the latter part of the sixteenth century the framed chest somewhat ousted the coffer in popularity. There are several characteristics about Elizabethan chests which, though subtle, are fairly determinate. Small panels and bold, wide mouldings can hardly be mistaken when compared with productions of the mid-seventeenth century, where the larger surface of the panels and attenuation of the surrounding members produced a plainer and less ornate appearance, however much the adjunct of inlay may have been employed. In some typical cases the mouldings were so extended that members were actually carried on to



No. XIX.—SLAB-ENDED COFFER, WITH INCISED DECORATION SEVENTEENTH CENTURY

No. XX.—CHEST OF DRAWERS SECOND HALF OF THE SEVENTEENTH CENTURY

the surface of the panels and worked quite independently of the framing which surrounded them. The initial differences between types 5 and 6 are equally conclusive, whether embellished with carving and inlay or studied in all their bald simplicity (Nos. xii. and xiii.). A reversal of the process which took place in Gothic times occurred during the seventeenth century. We have seen that arcades of ecclesiastical pattern were first incised on the surface of coffers and subsequently applied with separate material and in more elaborate fashion. In the later age the process was reversed. Arcades composed of round-topped arches supported by classic pilasters were in Elizabethan times constructed out of a plurality of separate pieces, but during the degenerate Stuart days these arcades were more often than not simply incised on the flat surface of the panels, a lamentable deterioration towards archaic methods.

Subsequent to the Armada, so many strong boxes were made of iron that products in wood of the cofferer's calling became lighter in character, being constructed less for strenuous resistance than for the general storing of household goods. The stately homes, manor-houses, and churches of England possess so many fine examples of Elizabethan chests and their successors that there is no difficulty in studying these types. From Newcastle to Land's End and throughout the breadth of the country they abound in quantities. Every city and small town has its votaries of old oak, and in many cases these quiescent treasures are so numerous and so unsuspected as to induce a belief that the English craftsman in this speciality did a roaring trade during Elizabethan or Jacobean times. The days when England was dubbed "merrie," when cofferers were inordinately busy, and when vagrants were branded through the gristle of their ears, must have been gloriously prosperous, even though disconcerted by periodical epidemics of plague and other kindred disadvantages brought about by foul and filthy habits.

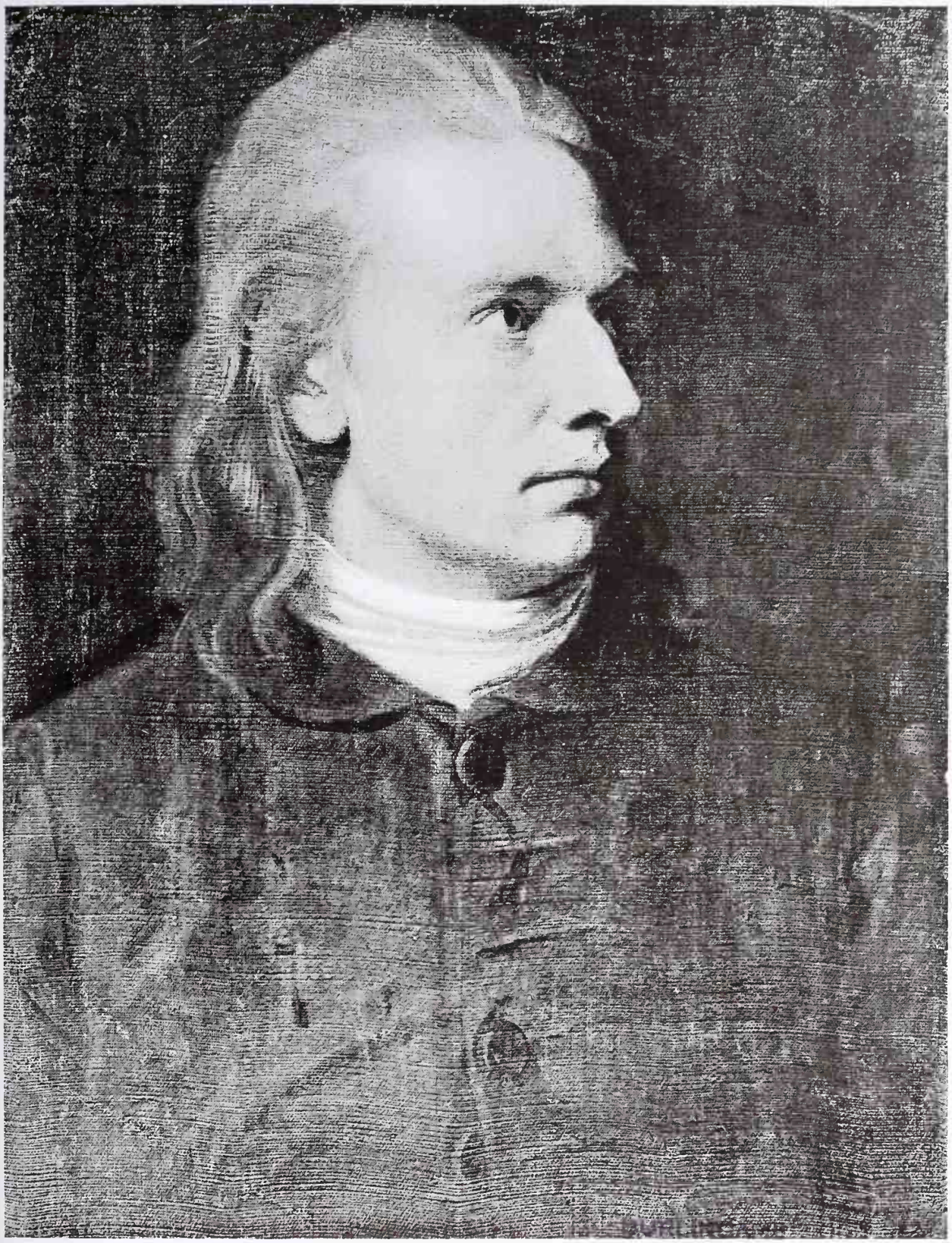
The last item on our list may be described as the slab-ended box, a decadent survival of the older strong coffer, whose uses were frankly utilitarian (No. xviii.). At first sight there would really seem to be nothing to say about this degenerate article, but a few details connected with it are worth noticing. The type embodied the accession of fastening with iron nails, instead of wooden pegs or dovetailing, a

No. XXI.—OAK CHEST FIRST HALF OF THE SIXTEENTH CENTURY

method which was scarcely likely to foster skilful workmanship. The slab ends were lengthened so as to elevate the body of the box considerably above the floor, thus serving a double purpose.

Occasionally examples may be found in which the slab ends project slightly below the body of the box, and are fashioned into the semblance of little buttresses. Such specimens may safely be assigned to a relatively early date—that is, early for this kind of piece; some may even go back as far as the middle of the sixteenth century, though in these special instances trenails would be found in the joinery. At times the front panel may descend some two or three inches below the floor of the box, and be fashioned into the shape of a depressed ogee arch; but though this feature emanated in late Gothic times, it is most probably only a belated survival. Generally speaking, slab-ended boxes were mostly made in the days when chests were rapidly being superseded in favour of chests of drawers, which developed form was to be brought to such perfection in the advancing age of mahogany.

No. XXII.—CHEST FIRST HALF OF THE SEVENTEENTH CENTURY



PORTRAIT OF A MAN

FROM THE PAINTING BY GEORGE ROMNEY

In the possession of the Rt. Hon. the Earl Fitzwilliam

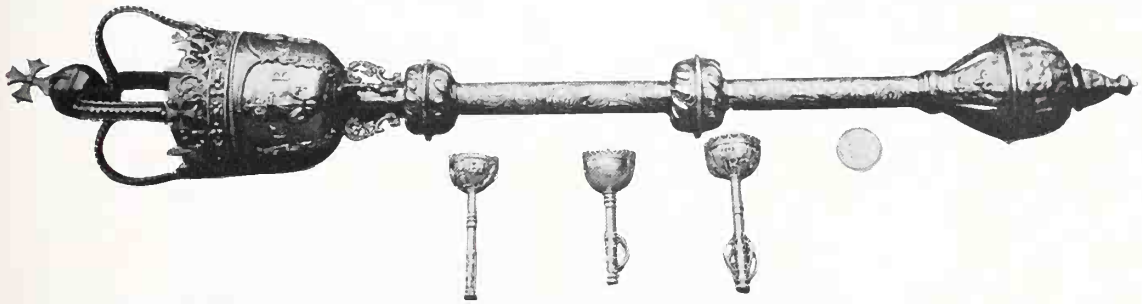
PUBLIC
LIB.

Photo Mansell

The Corporation Plate of the Borough of Abingdon

By P. H. Ditchfield, M.A., F.S.A.

The old Berkshire town of Abingdon lies in a pleasant backwater of life, and is comparatively unspoilt by modern innovations. The inhabitants liked not railways when the Great Western Company were planning their line; hence it is cut off from the main western route, and is only approached by a little branch line from Radley station. The world knows little of the existence of the town, which has stood at the juncture of the Ock and the Isis since the seventh century, and is a place of extraordinary interest. It had an abbey, which was one of the greatest in England, of which there are some scant remains. It has an ancient market-place, which has been the centre of the town life since the time of Edward the Confessor. Formerly a fine cross stood there, which fell a victim to Puritan iconoclasm at the time of the Civil War; and it can still boast of a very beautiful market-hall, built by Christopher Kemsser, who was of the school of Sir Christopher Wren, and wrought well and worthily in designing and constructing this fine piece of architecture in 1678. It took the place of the "New Market House," built a century earlier, that succeeded one that Leland saw, and described as "a fair house with open pillars covered with a rofe of leade for market folkes." The town owes much to an ancient guild, styled "The Fraternity of the Holy Cross," and founded in the fourteenth century. Its good works remain. It built the noble bridge that still spans the Thames, and founded the charming Christ's Hospital, a peaceful resting-place for thirteen old men and thirteen old women, which remains to this day, with its tiny cloister, its walls of mellow brick and immemorial oak, and its central hall darkly wainscotted, and containing such strange and curious paintings, portraits of benefactors, and mediæval verses concerning the bridge and its founders. The guild founded also an aisle in the noble church of St. Helen hard by, which raises a graceful Early English spire, and can boast of five aisles and many monuments of the departed worthies of the good old town.



No. I.—SILVER-GILT MACE, THREE SMALL SILVER MACES, AND OFFICIAL SEAL

We might also visit the church of St. Nicholas, the nave of which dates back to A.D. 1200, and which has many interesting architectural features. The guest-house of the abbey remains, consisting of a square block of late thirteenth-century date and a long wing

of the fifteenth century, where travellers found beds and refreshment when the old abbey extended its bountiful hospitality to wayfarers. Close by is the old abbey mill, and the Ock mills, a little higher up the stream, are of very ancient date. As we wander along the streets of the old town we see much to interest us. Vineyard Street tells of the place where the monks grew their vines for the making of a somewhat poor vintage. In Ock Street there is a charming set of almshouses arranged around a small courtyard, built by one Tomkins in 1733. A little further on is a brick fountain bearing the town arms, and an inscription setting forth that it was built by Mr. R. Ely in 1719. Stert Street takes its name from a small stream that is now entirely built over. Bridge Street was formerly known as Burford, or Boreford Street, a corruption of Borough-ford, and at one time contained the shops of the butchers, and was styled "Butcher-row." Bath Street, formerly Bore Street, has a fine old house called Fitzharris Farm, which was rebuilt at the beginning of the seventeenth century. In the same street is Lacies Court, where Heylyn, the royalist and historian, lived. All about the town there are charming examples of sixteenth, seventeenth and eighteenth-century houses, which it would be pleasant to inspect; but our main object in visiting Abingdon is to examine its municipal plate, and the attractions of the old town must not distract us from our quest.

First we must examine its setting, the depository of the treasures of the town—the municipal buildings. These form part of the great gatehouse of the abbey, and it is known as the guildhall, part of which was formerly the chapel of the hospital St. John Baptist. It would be difficult to find a more charming set of buildings. In front is the gatehouse, under the archway of which the lordly abbots of Abingdon and kings and nobles used to ride; on the left is the ancient church of St. Nicholas, and on the right the fifteenth-century ground floor with Renaissance additions, and that part of the buildings of St. John's Hospital which was used for Roysse's grammar school, founded in 1562. The council chamber is a noble room, and contains several valuable paintings of historical interest. Amongst these is a supposed portrait of Richard Mayott, Abingdon's first mayor, whose name appears in the first charter granted to the town in 1555 by Philip and Mary. This portrait is, however, surmounted by the arms of the family of Bostock, who were great benefactors, and who date back to mediæval times, so that the painting may well represent a member of that family. Next we see a portrait of John Roysse, the founder of the grammar school before mentioned; Baron Harcourt, of Nuneham Courtney (1689–1727), who represented the town in Parliament; Admiral Sir George Bowyer, who had his home near Abingdon, at Radley, and who was rewarded by George III. for his gallant services against the French under Lord Howe; Lord Colchester, Speaker of the House of Commons, a native of the town, the son of Dr. John Abbot, head master of the grammar school (1753–1758); two portraits of Earls of Abingdon, and the Vicar of Abingdon, the Rev. N. Dodson, who was the incumbent during the stormy period of the passing of the Reform Bill. There are also portraits of Lord Chelmsford—I am ignorant of his connection with the town—and of Mr. J. T. Norris and Captain Sir Charles Saxton. This last gentleman conferred much honour on Abingdon by presenting to the corporation two magnificent portraits by Gainsborough of King George III. and Queen Charlotte, which are noble examples of that distinguished painter's art. Two other royal portraits adorn the council chamber, those of Charles II. and James II., which were presented by Mr. George Bowyer, and an old master, *The Martyrdom of St. Sebastian.*

Abingdon can rival almost any other municipality on account of its insignia, plate, and other treasures. One source of its wealth in plate is due to the fact that by its charter the town is ordered to pay a certain sum per annum to its high steward. For many years the Earls of Abingdon have faithfully discharged the not very arduous duties of that office, and each holder of the title, when the amount of his salary has reached a considerable sum, has generously returned it to the town in the form of a handsome piece of plate. But that does not account for all the treasures which the corporation possess, and other benefactors have enriched it with gifts. County magnates, not very closely connected with the borough, have shown their respect for it by their generous presents of plate. So rich is the corporation in this respect that an

No. II.—TANKARD DATED 1651, AND TWO CUPS DATED 1639

inspection of its goods is enough to excite the cupidity of the ardent collector, and to make his mouth water. First we examine the massive silver-gilt mace which replaced an earlier one at the time of the Restoration;* probably its predecessor was carried off by one or other party in the Civil War, and melted down. It is of a colossal character, and was purchased in the twelfth year of the reign of the second Charles. In 1685 the chamberlain was ordered to pay Mr. Pickard for the new mace £4. It is of silver-gilt, and is very similar in character to the House of Commons' mace. It bears the initials C.R., with a harp, and the stem is adorned with the English rose and the Scotch thistle. Besides this badge of mayoral authority, there are three small silver maces of special interest. The first of these is of the date of Queen Elizabeth, and bears her initials, E.R., with a crown, Tudor rose, and fleur-de-lis. The royal arms are engraved on the top of the mace, having as supporters a lion and dragon. There are no hall-marks. The second is of the date of Charles I.,

* The earlier mace was bought in 1597, about the same time as the smaller one, inscribed E.R., and another which has disappeared.—*Records of Abingdon*, p. 152.

No. III.—TWO PAIRS OF BOWLS, WITH LADLES

THE GIFTS OF THE EARLS OF ABINGDON, 1738

with initials C.R. In this case the royal arms have as supporters the lion and the unicorn. The third of these maces is the most perfect, and belongs to the reign of James II. It has the initials I.R., and

No. IV.—SILVER-GILT VASE, 29 IN. HIGH PRESENTED BY THE BOWYER FAMILY, 1794

has a crown, fleur-de-lis, rose, and Irish harp engraved upon it. No. i. shows these maces, and also the official silver seal of the borough of the date 1605, which was bought by the corporation to replace an older seal that was ordered to be defaced, according to the following entry in the records of the borough :—

"Whereas by the Charter of this Borough Itt is graunted unto the Mayor, Bayliffe and Burgesses that they shall and may have a common seale to serve for all there causes and busyness to be done and ordered. And whereas atthis tyme and longe heretofore they have used a common seale made of brasse, w'th a Scutchen wreathed and Armes of this Borough therein engraven. And whereas, alsoe, the said Major, Bayliffes and Burgesses have latelie caused a newe seale of sylver to be made, wherein is likewise engraven a Scutchen not wreathed w'th the Armes of the Towne. And upon the back thereof the p'ente yere of o'r lord 1605 w'th the p'ticuler names of all the said Major, Bailiffe and Burgesses. Itt is nowe ordered that the said seale of brasse shalbe p'ntlie broken and defaced; and that from hensforth the said seale of silver and noe other shalbe the comon seale of the s'd Boroughe."—"*Selections from The Municipal Chronicles of the Borough of Abingdon, 1555–1897*," *edited by Bromly Challenor, Town Clerk.*

The arms thereon represented are—vert, a cross patonce between four crosses pattées or.

The second group of silver vessels (No. ii.) displays

in the centre an interesting tankard, bearing the date 1651. It is inscribed, "The gift of Mr. Richard Wrigglysworth, of London, Fishmonger unto the Corporation of Abington, to be used by ye Mayor and his Brethren successively at ye time of their meetings." This worthy of Abingdon, who went to London and was a member of the Worshipful Company of Fishmongers in the city, did not forget his native town. He left a considerable property to the corporation, and also a sum of money to the mayor to buy a piece of plate "for the mayor and his brethren to drink in." On either side of this is a cup, and on each of these is inscribed *ex dono Lionell Bostock*. These cups are shaped somewhat like chalices, and the hall-marking shows their date to be 1639. The giver was Mayor of Abingdon in 1577, and died in 1600; hence these cups must have been purchased after his death with money bequeathed by him. He belonged to an ancient family of the town who once resided at Fitzharris Farm, which retains on the panelling the arms of the Bostocks—sable, a fess coupé argent.* A modern Bostock Avenue records their name.

Not the least interesting of the pieces are the two pairs of large bowls (No. iii.) which are the gifts of the Earls of Abingdon, hereditary high stewards of the town. The records of the borough state, under date August 15th, 1738:—

No. V.—TWO TANKARDS AND SALVER

"It is ordered that the seventy pounds given by Lord Abingdon to the Corporation be laid out in Two Silver Punch Bowles, one of forty pounds, the other of £30, and that Mr. Mayor [William Yateman], Mr. Justice, Mr. Saunders, Mr. Anderson, and Mr. Cullerne do provide the same forthwith. Two of them are inscribed as the gift of the R.gt Hon. Willoughby, Earl of Abingdon, and Baron Norrys of Rycote, High Steward of the Borough of Abingdon, Henry Harding, Mayor, and bear the Arms of the Borough on the reverse, and of the Earl on the obverse. This was given in 1754. The other two bowls were given by the Right Hon. Montague Venables Bertie, First Earl, and were given in 1738."

The High Steward, by the terms of the original charter, received an annual "exhibic'on," or salary, of £3 6s. 8d., and, as I have already recorded, the

* *A History of Abingdon*, by J. Townsend, p. 169.

successive Earls used generously to return this gift in the form of plate or other benefactions to the town. The punch-bowls have handsome ladles (shown in illustration), which are similarly inscribed.

No. VI.—TWO SALVERS, PRESENTED IN 1744, AND TWO-HANDLED CUP

A very remarkable and most valuable piece is the very handsome silver-gilt vase, 29 inches high, which was presented by the Bowyer family, who were lords of the manor of Radley, residing at the fine house which is now Radley School. The story of this wonderful vase is told by the inscription—

"Lloyd's Coffee House.
A tribute of respect from his country to
Admiral Sir George Bowyer, Bart.,
for his gallant conduct in His Majesty's ship
the 'Barfleur'
on the ever memorable 1st of June, 1794,
when the French fleet was defeated by the British fleet
under the command of Admiral Earl Howe.
John Julius Angerstein, Chairman."

On the summit of the vase is a fine figure of Neptune, holding his trident, ruling the waves. The vase was presented to the borough by the grandson of the Admiral. It is sad to relate that the family lost their property at Abingdon, mainly owing to a disastrous attempt to bore for coal.

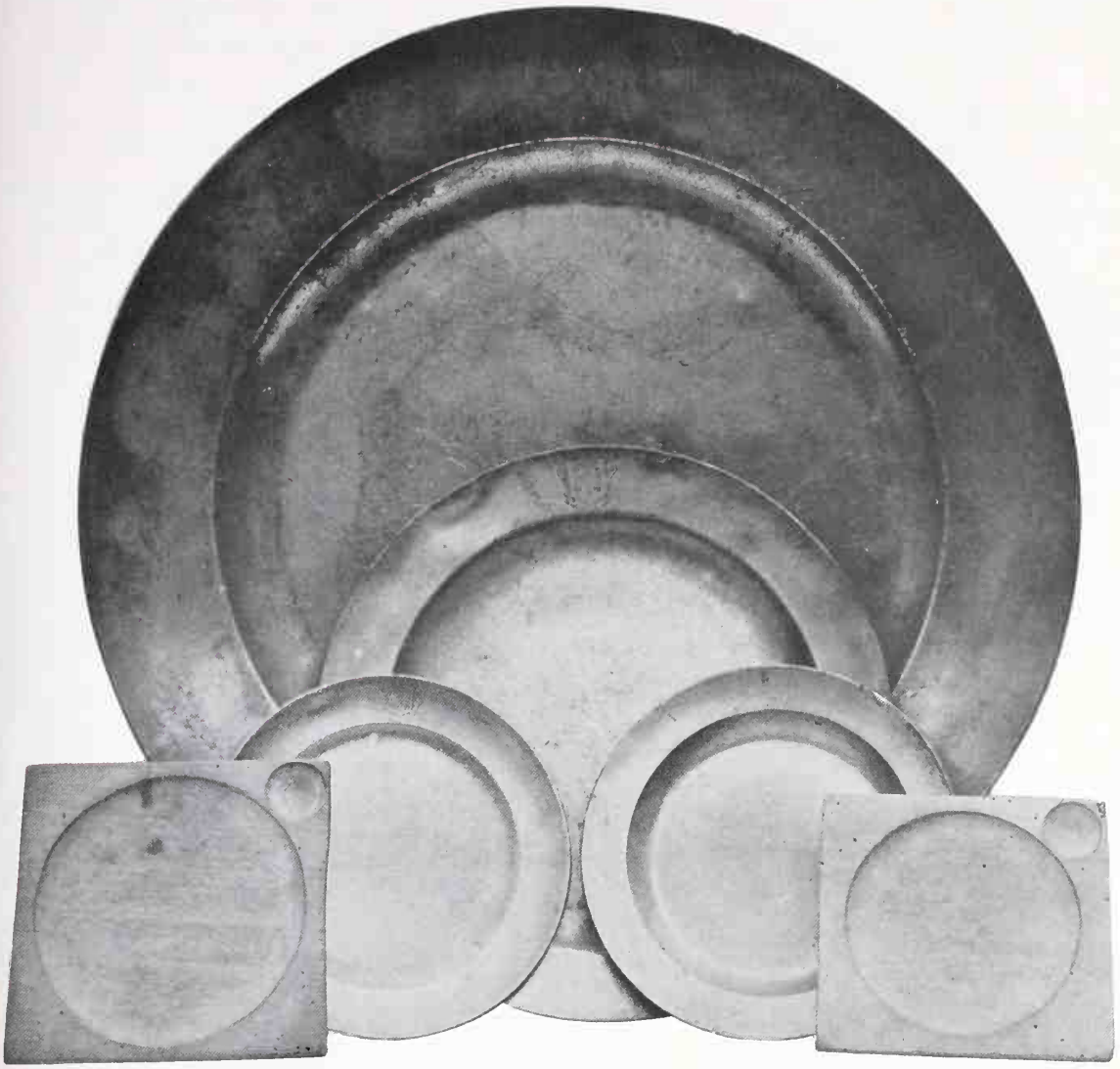
The next plate (No. v.) exhibits some large tankards. One is the gift of Martha and Sir John Stonehouse, and is dated 1700. It has a dog on the top of the lid, the crest of the family. The Stonehouses held Radley before the Bowyers, and Sir John was Member for Abingdon in 1679, when there was a very lively election. Another tankard was given by his sire, Sir George Stonehouse, in 1675, and there is a small one inscribed "Burgus de Abingdon," with the arms of Stonehouse.

An interesting tankard is that presented by Sir John Lenthall, the son of Speaker Lenthall, of Bessilsleigh House, in the time of the Commonwealth. He represented Abingdon in Parliament in 1659 and 1660. Another large tankard and salver are inscribed as "the gift of Gilbert Primrose, Esq^r, Lt.-Col. of ye Hon.

Brigadier Howard's Reg[t] of Foot, to the Corporation of Abingdon, 1735. Thomas Cullerne, Mayor."

The next plate (No. vi.) shows two salvers the gift of the Right Hon. Willoughby, Earl of Abingdon, in

Amongst the eighteenth-century plate there are numerous silver candlesticks, casters, salts, and spoons. The corporation in the nineteenth century further increased their store of plate by adding numerous silver



No. VII.—PEWTER DISHES AND PLATES AND WOODEN PLATTERS, USED IN FORMER DAYS BY MEMBERS OF THE CORPORATION

1744, and a handsome two-handled cup. There is a very large collection of old pewter dishes and plates which were used in former days by the members of the corporation at their civic banquets (No. vii.). These are mostly of the date 1725. Still more curious are the wooden platters that belong to a still earlier period. These are tied together in parcels, and could tell of many a mayoral feast and municipal scene of rejoicing in which the good folks of Abingdon delighted. Two of these are shown.

tea-spoons, salt-spoons, fish-slices, a wine-strainer, a tobacco-box of the Bear Club, and a Burmese bowl, the gift of the Earl of Abingdon. Two handsome candelabra commemorate the Diamond Jubilee. Modern treasures mingle with the old. There is a magnificent mayor's chain of office. A pom-pom candelabrum — a souvenir of South Africa — and some fine candelabra represent additions in the present century. Two interesting vessels of early days are preserved amongst the collection, viz., two

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bronze "jacks," or standard measures, one of a gallon (1600), and the other of a quart (1601) (No. viii.).

Although the corporation possesses so great a store of valuable plate, it has lost at various times some of its most ancient pieces. Thus in 1720 they decided to change "the great silver salt and two silver bowles for a sette of silver casters," when the mace was "mended and new guilt." In 1779 some old pewter was changed for six oval dishes and six dishes for "garden stuff" (vegetables). In 1800 an old silver salver was sold and the proceeds laid out in silver gravy spoons, and table and tea spoons, which, however useful, can hardly replace the ancient salver that knew its place no more.

Very few towns in England possess so rich a store of plate as the borough of Abingdon, and the corporation are to be congratulated upon the possession of so magnificent a collection, and on the careful way in which they preserve their treasures. One longs to linger in the old hall and see again the prints and pictures that recall the old life of the town; but the summer day is drawing to a close, and the trains from Abingdon are not very frequent. It only remains for me to express my grateful thanks to the mayor, Mr. W. T. Morland, whose family has been so long connected with the town and county, and who afforded me every facility for examining this plate; to Mr. James Townsend, the historian of Abingdon, who greatly assisted me in inspecting the plate, by his knowledge of the municipal history; and to Mr. Vasey, for his care and skill in taking the photographs.

No. VIII.—BRONZE "JACKS," OR STANDARD MEASURES, ONE OF A QUART (1601), AND THE OTHER OF A GALLON (1600)

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"She bids the kindly seasons swell the grain,
And the full harvest load the golden plain."

BY FRANCESCO BARTOLOZZI AFTER J. B. CIPRIANI

CONNOISSEUR

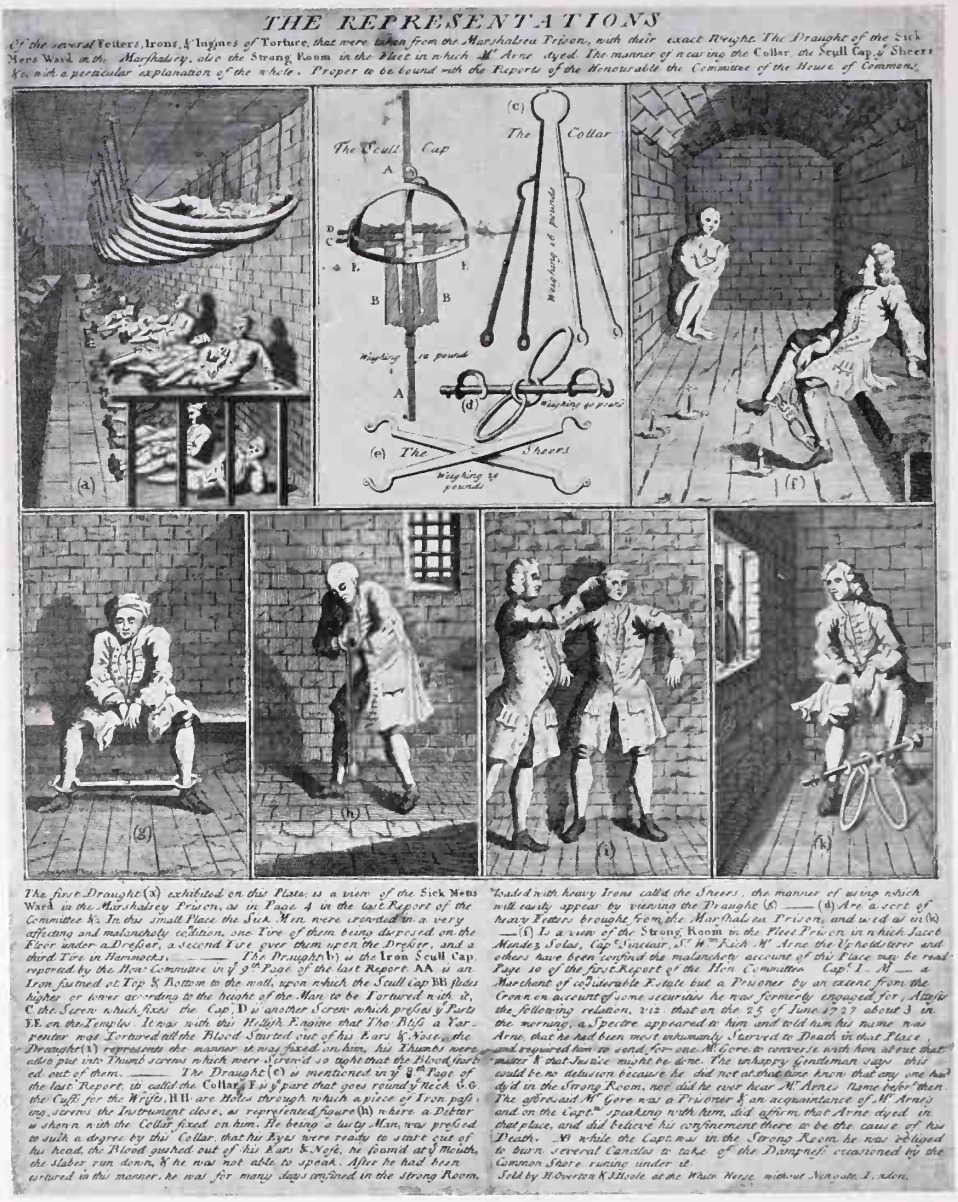
Prints

Some Old Prison Broadsides

By Robert Spencer Plees

It may be that the sombre side of crime has its effect on the portrayal of prison life. The blighting effect of the sentence fulfilled in cold blood, of the memory of the offence stripped of its adventurous glamour, and perchance the very atmosphere of sin-choked cells, have all played their part in rendering the conception of a prison gloomy and foreboding. Fortunately, most of the old vapours which tended to needlessly stultify the intellects of occupants have now been dispelled by rational treatment, but nowhere is the ominous side of the picture more marked than in the old lampoons and broadsides which accompanied all trials or executions of importance in days gone by. In a sense, this is not to be wondered at, for, in many cases, retributive justice was far more violent than the crime which it suppressed individually, but did not correct universally. The misdemeanour was treated in the same category as the heinous offence. On February 15th, 1775, a man was executed at Tyburn for robbing a farmer's boy of sixpence on the high-road,

No. I.—THE MOUTH OF THE RIVER FLEET


THE REPRESENTATIONS
Of the several Fetters, Irons, & Engines of Torture, that were taken from the Marshalsea Prison, with their exact Weight. The Draught of the Sick Mens Ward, in the Marshalsey, also the Strong Room in the Fleet in which M^r Arne dyed. The manner of wearing the Collar, the Scull Cap & Sheers &c. with a particular explanation of the whole. Proper to be bound with the Reports of the Honourable the Committee of the House of Commons.
The Scull Cap
The Collar
Weighing 16 pounds
Weighing 12 pounds
Weighing 40 pounds
The Sheers
Weighing 12 pounds
(a)
(b)
(c)
(d)
(e)
(f)
(g)
(h)
(i)
(k)

The first Draught (a) exhibited on this Plate, is a view of the Sick Mens Ward in the Marshalsey Prison, as in Page A in the last Report of the Committee &c. In this small Place the Sick Men were crowded in a very affecting and melancholy condition, one Tire of them being depressed on the Floor under a Dresser, a second Tire over them upon the Dresser, and a third Tire in Hammocks. ——— The Draught (b) is the Iron Scull Cap reported by the Hon^r Committee in y^e 9^th Page of the last Report. AA is an Iron fastned at Top & Bottom to the wall, upon which the Scull Cap BB slides higher or lower according to the height of the Man to be Tortured with it, C the Screw which fixes the Cap, D is another Screw which presses y^e Parts EE on the Temples. It was with this Hellish Engine that The Bish. a Yarrenter was Tortured till the Blood Started out of his Ears & Nose, the Draught (c) represents the manner it was fixed on him, his Thumbs were also put into Thumb screws which were screwed so tight that the Blood burst out of them. ——— The Draught (c) as mentioned in y^e 8^th Page of the last Report, is called the Collar, E is y^e part that goes round y^e Neck &c. the Cuffs for the Wrists, HH are Holes through which a piece of Iron passing screws the Instrument close, as represented figure (h) where a Debtor is shown with the Collar fixed on him. He being a lusty Man, was pressed to such a degree by this Collar, that his Eyes were ready to start out of his head, the Blood gushed out of his Ears & Nose, he foamd at y^e Mouth, the Slabes run down, & he was not able to speak. After he had been tortured in this manner, he was for many days confined in the Strong Room, loaded with heavy Irons called the Sheers, the manner of using which will easily appear by viewing the Draught (i) ——— (d) Are a sort of heavy Fetters brought from the Marshalsea Prison, and used as in (k) ——— (f) Is a view of the Strong Room in the Fleet Prison in which Jacob Mendez Solas, Cap^t Sinclair, S^r W^m Fitch, M^r Arne the Upholsterer and others have been confined the melancholy account of this Place may be read Page 10 of the first Report of the Hon. Committee. Cap^t I. M ——— a Marchant of considerable Estate but a Prisoner by an extent from the Crown on account of some securities he was formerly engaged for, Attests the following relation, viz. that on the 25 of June 1727 about 3 in the morning, a Spectre appeared to him and told him his name was Arne, that he had been most inhumanly Starved to Death in that Place, and requested him to send for one M^r Gore to converse with him about that matter & that Justice might be done. The unhappy Gentleman says this could be no delusion because he did not at that time know that any one had dyed in the Strong Room, nor did he ever hear M^r Arnes Name before then. The aforesaid M^r Gore was a Prisoner & an acquaintance of M^r Arnes and on the Cap^ts speaking with him, did affirm, that Arne died in that place, and that believe his confinement there to be the cause of his Death. N^B while the Capt. was in the Strong Room, he was obliged to burn several Candles to take off the Dampness occasioned by the Common Shore running under it.
Sold by Robertson & Hissole at the White Horse without Newgate London.

NO. II.—THE MARSHALSEA PRISON IN THE EIGHTEENTH CENTURY

whilst on April 14th, 1774, another was capitally convicted at the Old Bailey "for feloniously assaulting Edward Minton in a field near Twickenham, and robbing him of about 6d. in halfpence." On the day following the latter condemnation, a more dangerous villain received sentence of death "for stealing in the dwelling-house of William Seaton, in Whitehart-yard, Drury-lane, a gold watch, into which house he, with others, obtained entrance by knocking at the door, and pretending to deliver a letter for Mr. Seaton; his daughter took the same, and was immediately followed by them to the room where Mr. Seaton was, whom they knocked down and cut with a hanger." These instances, which are culled from the *Historical Register of Public Occurrences*, are not exceptional, as any reader of eighteenth-century literature will affirm. Some of the more desperate cases are too terrible for quotation in these pages. In *Collections and Recollections*, by G. W. E. Russell, we are reminded that "to steal five shillings' worth of goods from a shop was punishable by death. A girl of twenty-two was hanged for receiving a piece of woollen stuff from the man who had stolen it."

The loathsome horrors of the holds into which malefactors were huddled in a heterogeneous flock seem to have had but small deterring effect on the criminal world, whilst the debtor's death-traps, such

as the old Fleet prison of infamous memory, remained as a standing disgrace to the country until Dickens arose to aid their downfall with thetwo-branched rod of ridicule and pity. "I'll tell you wot it is, Sir; them as is always idlin' in public-houses, it don't damage at all, and them as is always a-vorkin' ven they can, it damages too much. 'It's unekal,' as my father used to sayven his grog worn't made half-and-half; 'it's unekal, and that's the fault on it.'" Thus the immortal Sam Weller; but it was some time before the truth of the statement as applied to legal matters came to be properly understood. The historic Fleet river, now itself imprisoned and conveyed underground as a sewer, might seem to a philosopher to be expiating the offensive memory of the house of detention named after it. Our illustration (No. i.), although not strictly within the bounds of this article, is interesting as showing the mouth of the river as it appeared in the old days. On the left appears Bridewell, which was once the palace of St. Bride. It was demolished in 1864.

The Tower—part palace, part prison—has crushed first the hope and then the life out of scores of sufferers innocent and guilty. Zealots died there for their factious beliefs, as did, on Christmas Day, 1661, Colonel Owen Roe, the regicide, whose name appears on the old broadside, "A Looking-Glass for Traytors,"

A LOOKING-GLASS FOR TRAYTORS

BEING

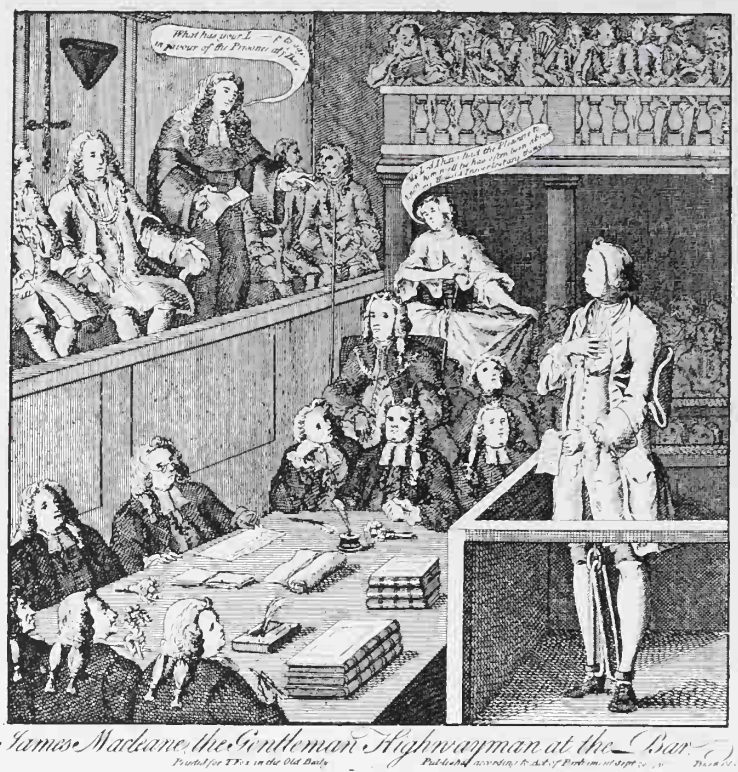
The Manner of the TRYALL of those *Barbarous Wretches* at Justice-Hall in the Old-Baily, who contrived and compassed the Death of his late Sacred Majesty *King CHARLES the First*, of ever blessed memory: With an account of their severall Arraignments, Conviction, Condemnation and Execution.

No. III.—TRIAL OF THE REGICIDES A BROADSIDE OF 1660

which we reproduce (No. iii.). This extremely interesting and servilely royalist sheet pretends to give us some idea of the appearance of the great collective trial of 1660, when the judges who had condemned Charles I. to the scaffold were brought to their reckoning. The letterpress, which can be read in the illustration with a strong glass, recounts the manner of the procedure, how Major-General Harrison, Thomas Scott, and the bolder spirits gloried in the deed they had committed, whilst the remainder pleaded "Not Guilty"; how some of them perished by the axe, whilst others were spared, like Colonel Roe, to die in confinement. It has been recorded that this worthy celebrated marriages in Hackney Parish Church during the interregnum. His cousin, Sir William Rowe (the orthography of the name was variable), of Higham Hill, says Lysons, quoting the *Public Intellegencer* of July 9th to 16th, 1660, took "so active a part against the royal cause as to occasion his commitment to prison soon after the restoration," in which tendency he seems to have followed the general trend displayed by the hot-bed of militant Protestantism which seethed around Hackney and its environs.

As we have stated, the lot of prisoners was by no means a sinecure. The cells from the old Wellclose Square hold, now set up in the London Museum, are

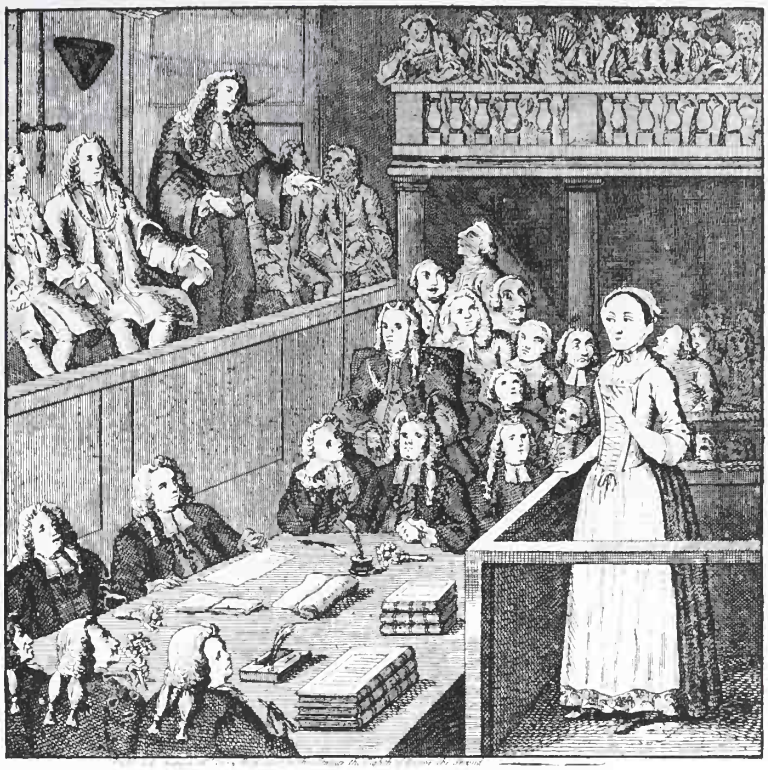
eloquent witnesses to the state of affairs. Our illustration (No. ii.) depicts some of the horrors of the old Marshalsea prison, later to be immortalised in *Little Dorrit*. The figure marked *f* professes to represent a spectral visitation which appeared to an imprisoned captain on June 25th, 1727, about three in the morning. The letterpress informs us that the apparition "told him his name was Arne, that he had been most inhumanly Starved to Death in that Place, and required him to send for one Mr. Gore to converse with him about that matter, and that Justice might be done. The unhappy Gentleman says, this could be no delusion, because he did not at that time know that any one had dy'd in the Strong Room, nor did he ever hear Mr. Arne's Name before then. The aforesaid Mr. Gore was a Prisoner and an acquaintance of Mr. Arne's, and . . . did affirm that Arne dyed in that place, and did believe his confinement there to be the cause of his Death. N.B. while the Capt. was in the Strong Room he was obliged to burn several Candles to take off the Dampness occasioned by the Common Shore running under it."


What has given Lo. P. the ascendancy in power of the Prisoner at the Bar
Printed for T. Vere in the Old Bailey
Published according to Act of Parliament Sept. 20. 1750

James Maclaine, the Gentleman Highwayman at the Bar

No. IV.—A BROADSIDE OF 1750

A number of the old trial and execution broadsides can hardly be taken as authentic representations of the events which they commemorate. For instance, the sheet showing James Maclaine, or Macleane, known as the "Gentleman" highwayman, who robbed Horace Walpole of a gold watch at Knightsbridge, dates from 1750, and makes an interesting comparison to that with Elizabeth Canning, "drawn from the life," in 1754. Whether the stiff figure of the unfortunate girl, who was convicted of perjury against the intention of the jury, was in any way influenced by nature, may be left to conjecture, but the surroundings are quite obviously the same as on the former sheet.



ELIZABETH CANNING,

Drawn from the Life, as ſhe ſtood at the Bar to receive her Sentence, in the Seſſion's-Houſe, in the *Old-Bailey*.

THIS unfortunate young Girl was indicted for wilful and corrupt Perjury, for ſwearing againſt *Mary Squires*, commonly called the OLD GYPSEY, and her Evidence ſtrongly corroborated by VIRTUE HALL, a Woman that liv'd with Mrs. *Suſannah Wells*, that kept a Houſe of Ill Fame at *Endfield Waſh*, where *Canning* ſwore ſhe was rob'd by the GYPSEY, and confin'd twenty-eight Days. Upon the Evidence of theſe two Parties, the GYPSEY was capitally convicted, and receiv'd Sentence of Death accordingly, and Mrs *Wells* burned in the Hand, with ſix Months Impriſonment, for concealing the Felon after the Felony was committed. Soon after that abandon'd Wretch *Virtue Hall* recanted, and ſaid that what ſhe had ſworn againſt the GYPSEY, was intirely falſe, and that ſhe never ſaw ELIZABETH CANNING till the Time ſhe was brought down by ſome Gentlemen to ſurvey Mrs. *Wells*'s Houſe. This Recantation occaſion'd a ſtrict Enquiry into this myſterious Affair.

Upon that Enquiry a Bill was preferr'd, and found to be a true Bill by the Grand Jury on that Head. Some of her Friends entered into a Recognizance of a large Sum, that ſhe ſhould appear, and take her Tryal at the Seſſions following. Accordingly on the firſt Day of *May* 1754 ſhe was ſurrender'd, and appear'd at the Bar, and was arraign'd; and immediately the Court proceeded to Tryal, which laſted that Day, and the ſix ſucceſſive Days following. When the Tryal was over, the Recorder of *London* repeated the Evidence on both Sides, and gave his Charge to the Jury in a very impartial Manner. The Jury then withdrew, and was out of Court about two Hours, and on their Return, which was about two o'Clock, on the 8th, in the Morning, gave in their Verdict that ſhe was GUILTY, but not of wilful and corrupt Perjury. Upon that Verdict the Court was pleas'd to inform them, that they muſt conſider what they were about, that they muſt either acquit her, or bring her in guilty of the Indictment; they went out a ſecond Time, and ſoon return'd, that ſhe was guilty.

Immediately ſhe was by the Court committed to *Newgate*, where ſhe continu'd till the 30th; then ſhe was brought to the Bar again, to receive Sentence in Purſuance of an Adjournment from the 13th. When the Court proceeded to paſs Sentence, which was one Month's Impriſonment, and Tranſportation for ſeven Years, to one of his Majeſty's Colonies in *America*; after hearing every Thing that could be urged in behalf of the Priſoner, to obtain an Arreſt of Judgment, or a new Tryal, by ſeveral learned Council. There were preſent in Court at that Time the Right Hon. *Thomas Ratcliffe*, Eſq; Lord-Mayor of the City of *London*, who always preſides in this Court during the Mayoralty; the Right Hon. Lord Chief Juſtice *Willes*, Mr. Juſtice *Denniſon*, Mr. Juſtice *Clive*, the Barons *Legg* and *Smyth*, and the Recorder, with ten worthy Aldermen, two of which joined with the Judges, viz. Mr. Alderman *Janſſen*, and Mr. Alderman *Dickinſon*, who all concurred in the above Sentence. The Court was mov'd by Sir *John Barnard*, ſenior Alderman, and Member in Parliament for the City of *London*, that the Sentence might be mitigated to ſix Months Impriſonment, which met the Approbation of ſeven more of the Aldermen then preſent, viz. Mr. Alderman *Benn*, Sir *Robert Ladbroke*, Mr. Alderman *Aſlop*, Mr. Alderman *Cockayne*, Mr. Alderman *Bethell*, Mr. Alderman *Alexander*, and Sir *Richard Glyn*; but was over-rul'd.

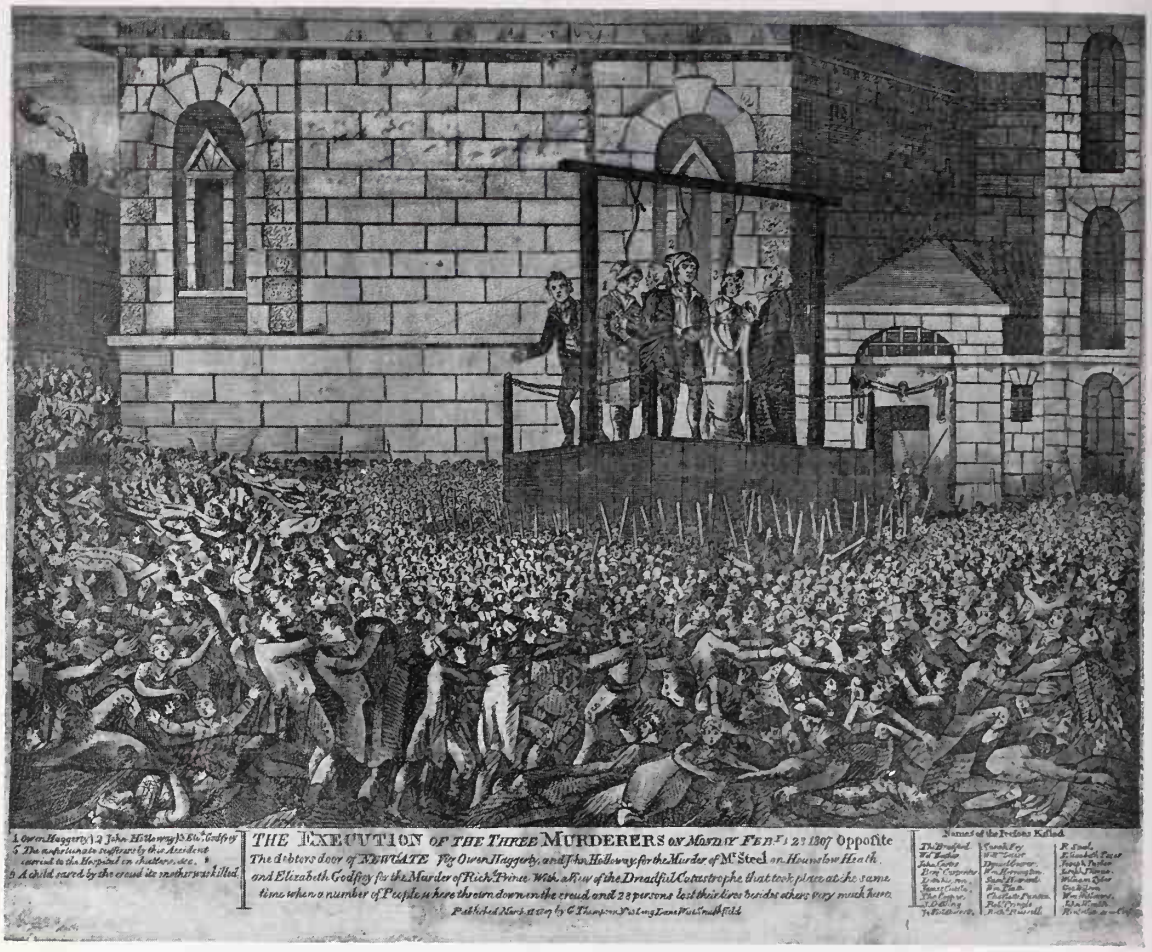
In purſuance to her Sentence, ſhe was remanded back to *Newgate*. During her Confinement, the great Reſort of Perſons occaſion'd an Order from the Sheriffs, that Nobody be admitted without their ſpecial Licence; after which ſhe had the Misfortune to fall dangerouſly ill, as was ſuppos'd, by a Gaol Diſtemper; whereupon both Phyſicians and Surgeons were by ſpecial Order ſent to viſit her, and by ſuch proper Attendance ſhe was recovered of her Indiſpoſition; and on *July* 17th, at the Opening of the Seſſions, a Motion was made, that the Court ſhould contract with another Perſon, inſtead of Mr. *Stewart* (who is the preſent Contractor) for the Tranſportation of Felons, to carry her to *America*; and Mr *Stewart* in Court conſented to waive his Contract; the Motion was granted, on a Diviſion, (as we are inform'd) the preſent Contracter being to tranſport her to ſome of his Majeſty's Colonies in *America*, according to her Sentence, under the uſual Penalty. There were preſent in Favour of this Application, the five following worthy Aldermen, Sir *Robert Ladbroke*, Sir *Joſeph Hankey*, Mr. Alderman *Aſlop*, Mr. Alderman *Alexander*, and Mr. Alderman *Scott*; Lord Chief Baron *Parker* and the Recorder againſt it. And *July* 20th, about Four in the Afternoon, ſhe was by a Warrant directed to the Keeper of *Newgate*, ordering him immediately to deliver her to her Friends, to tranſport herſelf according to the Contract, made and provided in that Caſe; and on *Wedneſday*, *Auguſt* the 7th, ſhe embark'd on board the *Myrtilla*, Capt. *Budden*, bound for *Philadelphia*.

LONDON. Printed and Sold by the Bookſellers in Town and Country (Price Plain, Six-pence, Colour'd One Shilling.)

No. V.—A BROADSIDE OF 1754

The slight but very evident re-engraving of the old plate is distinctly visible in the illustrations.

The public execution and its attendant evils in the form of rioting and disturbance are convincingly displayed in the cut of the gallows erected outside Newgate for the men who murdered Mr. Steel on Hounslow Heath in 1806. It is recorded that some


THE EXECUTION OF THE THREE MURDERERS ON MONDAY FEB.Y 2? 1807 Opposite
The debtors door of NEWGATE Fig Owen Haggerty, and John Holloway for the Murder of Mr Steel on Hounslow Heath.
and Elizabeth Godfrey for the Murder of Rich.d Prince. With a View of the Dreadful Catastrophe that took place at the same
time when a number of People in here thrown down in the croud, and 28 persons lost their lives besides others very much hurt.
Published March 12 1807 by C Thompson Printing Lane Fun Smithfield

twenty-eight persons were crushed to death in the press at the foot of the scaffold. A note in the *Times* for August 22nd, 1838, said: "The rear of the houses on Holborn Bridge has for many years been a receptacle for characters of the most daring and desperate description. It was here in a brick tenement, now called . . . 'Cromwell's House,' that murderous consultations were held, by the result of one of which the assassination of the unfortunate Mr. Steel was accomplished."

The suburbs, which were as yet only connected to the metropolis by countrified roads, were the especial haunt of gentlemen of the road. At Islington pedestrians were wont to wait at the "Angel" until their numbers were sufficient to warrant a departure. A tale is told of Mr. William Williams, a surveyor, brother-in-law to Joseph Lee, the well-known enamellist. On one occasion, when he was about to essay the perilous journey across the fields, a chance companion urged him to hide his watch in his boot. About the middle of the fields the pair were stopped and told to deliver, whereupon the companion said, "I have got nothing, but he (pointing to the raging Mr. Williams) has a fine watch in his boot." When they were allowed to proceed, Mr. Williams vehemently accused the other of being in league with the thieves. "No," replied the man; "I am quite prepared to buy you a new watch, as I have a large sum of money on me, which has been preserved at your expense."

To those of us who are prone to deplore modern methods, the reflection that the discomfort of journeying to town with overcrowded boots, to be unloaded by unauthorised persons, may have at least some small influence in moderating intolerance on the subject.

[*The Editor invites the assistance of readers of* THE CONNOISSEUR *who may be able to impart the information required by Correspondents.*]

RED LACQUER VASE.

DEAR SIR, — I should like to know if the red lacquer vase shown in the photograph is Chinese or Japanese, and to what period it belongs. Its size is 12 in. high by 6 in. wide.

Yours truly,
FRANCISCO MUNIZ BARRETO (Buenos Aires).

RED LACQUER VASE

A NEW BOOK ON COLLECTORS' MARKS.

SIR,—It will be welcome news to every collector of prints and drawings that a much-needed new handbook on collectors' marks, to replace the nowadays wholly incomplete work by L. Fagan, is in course of execution. Thanks to extensive research and the many notes kindly put at the disposal of the compiler by friends, it has already been possible to triple Fagan's work.

The needed material, however, is so widely spread, and so many private collections must still be hidden, that a more general assistance would be very welcome to bring the work to the highest degree of completeness. Therefore the compiler, Mr. Fritz Lugt, will be very grateful for the communication of any little known marks and the identification of unsolved marks to his address in Holland: Van Baerlestraat 10, Amsterdam. Every collector is invited to send him original impressions of his own stamp, or tracings of other collectors' marks found on prints or drawings. All accompanying explanatory information concerning the personality of the collectors and a characteristic of their collections will be valuable. Marks of public collections and of dealers will be also mentioned, besides the more numerous ones of private collections, the latter forming, of course, the most useful part of the book.

Yours faithfully,
FRITZ LUGT.

UNIDENTIFIED PAINTING (No. 196).

DEAR SIR,—Will you kindly insert in THE CONNOISSEUR two photographs, one of an old oil-painting I purchased six months ago, being the property of a gentleman deceased, the last partner of a well-known local tradesman. This picture went under the title of *Ancient Athens*, by N. Poussin, 1640, on frame and in catalogue. Size of canvas, 49 in. by 60 in. On referring to a number of works on Old Masters, I failed to find *Ancient Athens*, by N. Poussin. After having the picture in my possession four weeks, I got word of an engraving

of same having been found while cleaning out a lumber-room. I saw it and purchased it of the trustees, and send photo. The size is 22 in. by 30 in. "Dedicated to the Prince of Condé. N. Poussin, Painter. St. Baudet, Scupt., 1684."

In Bryan's works on Old Masters, St. Baudet engraved four landscapes by N. Poussin for the Prince of Condé, and four for the King of France, in 1684.

In perusing *Smith's Catalogue Raisonné of Poussin's Work*, I made the discovery of landscape No. 300, *The Bier of Phocion*, which answers to the description of my picture. Regarding the oil-painting, to my personal knowledge it has been in this picture gallery for over forty years, and was in a very bad state. Taking it out of the frame, I discovered that it had been cut off the previous stretcher, cleaned, and relined. On the woodwork of the stretcher there is stamped W. MORRILL, LINER. No date.

Perhaps some of your readers can supply me with information about the picture.

I am,
Yours truly,
JOHN BROWN.

(196) UNIDENTIFIED PAINTING

UNIDENTIFIED PAINTING (No. 197).

DEAR SIR,—I send you a photo of a picture that I have bought in an auction sale, and of which I should be very pleased to know the name of the painter. Size of the picture, 29 in. by 39 in. It is an oil-painting, and very rich in colour.

Yours very truly,
PEDRO TORRE BERTUCCI
(Buenos Aires).

UNIDENTIFIED PAINTING (No. 198).

DEAR SIR,—I hope that some of your readers will be able to help me regarding the artist and history of the picture, photo of which I send you. The picture is 30 in. by 25 in., and I am informed that the title of it is *The Adorning of Venus*. The curtains are a rich brown, whilst the table-cover is a rich crimson. I should be very grateful for any advice regarding this work.

Yours faithfully, J. EDMONDSON.

UNIDENTIFIED PAINTING (No. 199).

DEAR SIR,—I am sending a photograph of an old painting for insertion in THE CONNOISSEUR. Can any reader give the subject of above painting?

Yours faithfully,
J. McH.
(Stranraer).

ENGRAVING OF ABOVE PAINTING

FIGURE OF BUDDHA.

DEAR SIR,—Some years ago I bought, while in China, a small bronze Buddha. After

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BROTHER AND SISTER

FROM THE PAINTING BY SIR WILLIAM BEECHEY, R.A., IN THE LOUVRE

Photo Mansell

many vicissitudes, including being wrecked and eventually recovered by divers from H.M.S. "Bedford," my servant (a marine) took it into his head to polish it, no doubt fired with zeal and a long ingrained theory that all metalwork should be spotlessly bright. The Buddha is seated on a lotus pedestal in conventional attitude of meditation, with feet crossed in front, the soles uppermost. The right hand rests in the left, palms uppermost, the back of the hands resting on the upturned soles of the feet, and the tips of the thumbs just touching. The polishing revealed the fact that the whole of the figure was bronze (probably Chien-Lung) with the exception of the tips of the thumbs—the *first joint of the thumb on each hand* being *pure copper*. I would be interested to know if any significance can be attached to this. It is so strikingly apparent that it could not have been an error in the casting.

(197) UNIDENTIFIED PAINTING

Yours faithfully,
WALTER LUCAS
(Lieutenant-Commander, R.N.).

UNIDENTIFIED PAINTING (No. 124), JUNE, 1914.

DEAR SIR,—Whilst re-reading my back volumes of THE CONNOISSEUR, I noticed the picture No. 124. If your correspondent has not yet ascertained the subject, I may inform him that it is evidently an attempt to illustrate a tradition of Cleopatra. Philip W. Sergeant, in his *Cleopatra of Egypt* (Hutchinson & Co., 1909), refers to the story "told by Pliny of Cleopatra's wager to spend ten million sesterces (about £90,000) at a single banquet. Antony accepted the bet, and as the meal was no more magnificent than usual, toward the end of it he began to rally Cleopatra on her wager. Thereupon she told him he had so far only seen the accessories, and, taking one of two immensely valuable pearl earrings from her ears, put it into a cup of vinegar. The judge of the bet was Plancus . . . .; he gave his decision in favour of the queen, and stopped her from sacrificing the other earring, which, according to Pliny, was afterwards found by Octavian among Cleopatra's treasure seized at Alexandria, and by him cut in two to decorate the ears of the statue of Venus in the Pantheum at Rome." As regards the picture itself, the general style of work suggests a date during the eighteenth century.

(198) UNIDENTIFIED PAINTING

Yours faithfully,
J. LEE OLDROYD.

UNIDENTIFIED PORTRAIT (No. 176), MAY, 1915.

DEAR SIR,—I have been a

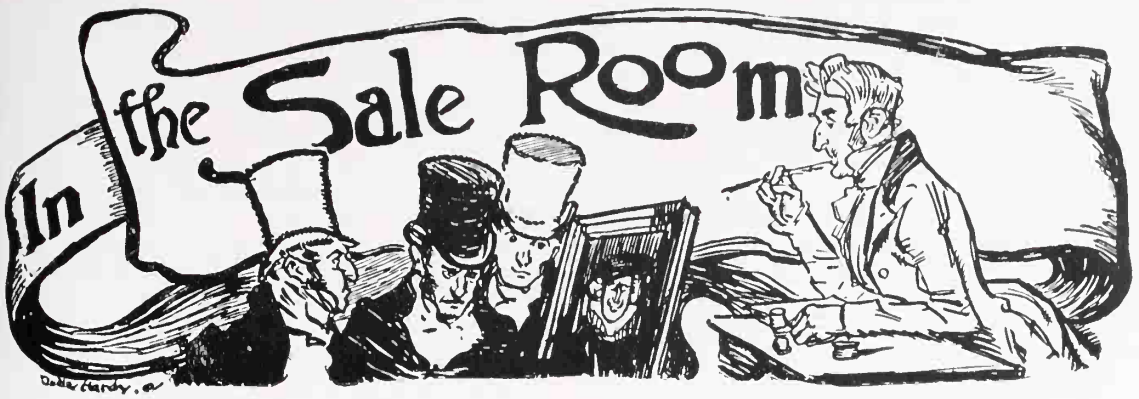
careful follower of your NOTES AND QUERIES pages for some years, and must congratulate you on the evident utility of THE CONNOISSEUR as regards identifying old paintings. On page 32, volume 42, I notice a portrait of a lady, thought to be the celebrated Flora Macdonald. Now the fact that this painting does not emanate from the hand of any first-class artist, so far as can be judged from the photograph alone, makes identification somewhat difficult, for we do not know how far we may depend on the draughtsmanship of the features. If the owner of the portrait in question will compare it with that of Flora Macdonald, by J. Markluin, he will note a considerable similarity as regards the forehead, eyebrows, and nose. The mouth, however, is not reminiscent, being fuller lipped and more shapely than in portrait 176. Markluin's picture was produced, I believe, in 1747. The costume displayed in "176" is of a slightly later date, and the face is that of an older woman.

Yours faithfully, FREDERIC GORDON.

UNIDENTIFIED PAINTING (NO. 191),
AUGUST, 1915.

DEAR SIR,—Although I am unable at the moment to identify the subject of the painting No. 191, it may perhaps be of assistance to Mr. J. Shaw Tomkins to state that the picture appears to be a French production, period of Louis XV.—Yours truly, DEREK DARIEN.

(199) UNIDENTIFIED PAINTING



AMONGST the collection of silver plate belonging to the late Francis Hall, of Park Hall, Mansfield, Notts., which was brought under the hammer at Messrs. Christie, Manson & Woods' on July 20th, were a George I. plain octagonal tea-kettle, with moulded borders, on tripod stand with lamp, by John Sanders, 1717, weight 74 oz., which sold for 122s. per oz.; a pair of William and Mary small silver-gilt porringers and stands, engraved with arabesque foliage and masks, and decorated with cut-card work, with moulded S-shaped handles terminating in monsters' heads, porringers 3 in. diam., stands 5 in. diam., 1688, weight 15 oz. 2 dwt., 220s.; and a Charles II. plain tankard, with flat cover, decorated with an applied palm-leaf, scroll handle, and bifurcated thumb-piece, by Edward Mangay, Hull, *circa* 1680, weight 14 oz. 7 dwt., 51s. Belonging to the late Lewis H. Samuel, an Irish sugar-basin, chased with pastoral figures and with beaded borders, Dublin, 1786, weight 5 oz. 4 dwt., realised 35s. per oz.

Silver

On July 27th an anonymous collection was dispersed. Sold at "per ounce," a circular sugar basket, pierced with scroll foliage and diapers in spiral panels, the borders chased with flowers and scrolls, 1759, weight 6 oz. 5 dwt., brought 76s.; a feeding-boat of nearly cylindrical shape, with one flat scroll handle and tapering spout, by William Andrews, 1697, weight 5 oz., 110s.; a silver-gilt porringer and cover, with nearly straight sides, embossed round lower part with acanthus and palm leaves, the cover chased with a rosette of spiral foliage surmounted by a pomegranate-shaped knob, S-shaped scroll handles, 5½ in. high, 5 in. diam., 1676, maker's mark W.S. over a cinquefoil, weight 18 oz., formerly the property of the Harcourt family, 120s.; a plain tazza, embossed fluted border, on spreading foot, 9 in. diam., by Joseph Walker, Dublin, 1693, weight 12 oz. 2 dwt., 85s.; a small porringer, embossed with fluting round the lower part, with corded scroll handles, 3¼ in. diam., 1692, maker's mark I Y in an oval, weight 3 oz. 14 dwt., 100s.; and a two-handled porringer, embossed with a shield, corded band and spiral fluting, 4¼ in. diam., by Nathaniel Locke, 1707, weight 6 oz. 13 dwt., 70s.

On August 12th the following pieces, the property of the Rev. J. de la Bere, came under the hammer at Christie's. Sold at "per ounce," the following amounts were realised:—A Queen Anne plain teapot, with domed cover and faceted spout, by Richard Bayley, 1712, weight 13 oz. 4 dwt., 160s.; a William III. oval tobacco-box, with corded and moulded borders, the lid engraved with a coat of arms in foliage mantling, by Benjamin Bentley, 1699, 3 oz. 8 dwt., 185s.; a pair of William and Mary plain circular dishes, with reeded edges, 9¾ in. diam., 1690, maker's mark I S monogram, in dotted oval, probably that of John Sutton, 24 oz. 7 dwt., 68s.; a Charles II. plain tankard, with flat cover, scroll handle, and bifurcated thumb-piece, 6¾ in. high, 1680, by same maker as preceding, 28 oz. 3 dwt., 82s.; and a smaller tankard, nearly similar, but with spiral thumb-piece, 6½ in. high, 1683, by same maker, 21 oz., 90s. The following lots from various properties were also sold at "per ounce" on this day:—A plain vase-shaped caster, 6¼ in. high, 1747, weight 5 oz. 13 dwt., 42s.; a circular lemon-strainer, with flat handles of scroll outline, 1730, 2 oz. 17 dwt., 50s.; a Charles II. plain porringer, with shaped sides and scroll handles, 3¼ in. diam., 1664, maker's mark A R, with mullet below, in a heart, 4 oz., 115s.; and a Danish peg tankard, with lion feet and thumb-piece, the cover set with a Danish coin of 1651, weight 41 oz. 15 dwt., £30 9s. The last-named piece was sold "all at."

AT Messrs. Christie, Manson & Woods' on July 20th a Directoire octagonal gold box, the lid enamelled with classical figures in pearl borders, and with a small panel of mechanical figures on the front, containing a musical movement, with key, in shagreen case, fetched £90; and a Louis XVI. oblong gold snuff-box, the cover, sides, and base chased with military trophies in vari-coloured gold and other metals on a matted ground, in borders of conventional scroll-work, £50. The former of these two boxes came from the collection formed by the late C. Storr Kennedy. On July 29th a white marble group of a Chinese deity riding on a kylin, 37 in. high, fetched £120 15s. The

Objets d'Art

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following came from the collection of the late Jeffery Whitehead:—On August 4th, a Louis XV. oblong gold snuff-box, chased with pastoral figures and trophies, in vari-coloured gold scroll borders, the interior of the lid engraved "Offert à Mr. John Mitchell par S. M. Napoleon III., Palais des Tuileries, 18 Xbre, 1857," brought £46 4s.; and a chatelaine of cut steel, set with Wedgwood blue and white plaques, with watch-case attached, £24 3s. On August 9th, a gold star, jewelled with rose-diamonds and rubies of the Persian order of the Lion and Sun, weight 3¼ oz., metal brooch-pin, brought £30. On August 10th, a wax relief portrait of a lady wearing sixteenth-century costume, in metal-gilt frame with painted arabesque border, realised £7 7s. A Louis XV. vase and cover, formed as a pierced celadon bowl mounted with ormolu neck, and supported on an ormolu plinth chased with scroll foliage, at one side of which is seated a bronze figure of Cupid, and on the other a Japanese small ivory figure of a boy, 16½ in. high, was knocked down for £42 at Christie's on August 12th.

Tapestry and Needlework

A VARIED collection of objets d'art was brought under the hammer at Messrs. Christie, Manson & Woods' on July 22nd. A panel of Flemish seventeenth-century tapestry, woven with Ulysses and Circe in borders wreathed with flowers, 6 ft. 8 in. high, 4 ft. 8 in. wide, realised £67 4s.; another with a scene from the story of Ulysses, in an oblong cartouche surrounded by strapwork and swags of fruit, musical trophies and coats of arms at the top, 8 ft. 10 in. high, 11 ft. 3 in. wide, £54 12s.; and last, but most important, a pair of upright Brussels panels, with scenes from the life of Coriolanus, in borders emblematical of the Four Elements, one 10 ft. high, 8 ft. 2 in. wide, the other 10 ft. 4 in. high, 8 ft. 8 in. wide, bearing the Brussels mark and the monogram of Martin Reymbouts, late sixteenth century, £367 10s. A seventeenth-century panel of needlework, allegorical of Asia, a figure riding a camel in the centre, and other figures, etc., in coloured silks and silver threads on white satin, 24 in. by 21 in., framed, brought £39 18s.; and two portions of a Chinese carpet, with dragons on yellow ground, each 5 ft. 2 in. by 3 ft. 8 in., £39 18s. A curious lot was that which included three Irish revolutionary banners, worked with Hibernia, a harp, etc., on cream silk and dark blue satin, and inscribed "Tipperary L^t. Infantry," "Tipperary Light Horse," and "Libertas et Natali Solum," which fetched £29 8s. On August 11th a purse, embroidered in coloured silks, with a cavalier in costume of 1640, on silver tissue ground, from the Jeffery Whitehead collection, realised £50 8s. On August 13th a set of five panels of Petit-point needlework, *temp.* Queen Anne, with landscapes, buildings, figures, etc., the whole worked in coloured silks, in narrow tapestry borders woven with foliage on a brown ground, consisting of a pair of oblong panels, 29 in. by 33½ in.; a pair of upright panels, 36½ in. by 29 in.; and an oblong panel, 28½ in. by 34 in., brought £152 5s.

Arms and Armour

AT Messrs. Christie's on July 22nd a pair of flint-lock Highland pistols, the stocks entirely of steel, with thistle-shaped pommels engraved with scroll ornaments, and encrusted with runic designs in silver, the barrels partly fluted, and the lock-plates inscribed "Jo. Murdoch," eighteenth century, realised £65 2s. On August 11th, from the Whitehead collection, a scimitar with pistol-shaped grip of ivory, the entire mounts of the hilt, scabbard, and belt of pure gold, set with diamonds, rubies, and emeralds—the blade, 32 in. long, is Persian, and possibly the work of Assid Ullah, of Ispahan—early seventeenth century, the belt of gold "kinkob," fetched £136 10s. This sword was presented to General van Courtland by Runjeit Singh while in command of his forces. On August 12th a cross-bow, the stock of walnut-wood inlaid with the double-headed eagle in engraved and polished stag's horn, strong bow of russetted steel, original cords and tassels, the ratchet-winder etched with the figure of Judith with head of Holofernes, dated 1569, armourer's mark I K, from the Richard Zschille collection, brought £30 9s.

Pictures

PICTURES from various properties were sold at Messrs. Christie, Manson & Woods' on July 23rd. A pastel drawing, 23 in. by 17 in., by J. Russell, R.A., 1793, entitled *The Country Doctor*, realised £89 5s. It was presented by the artist to the great-grandfather of the former owner. During the latter part of the sale a *Portrait of Mrs. Cunliffe Offley*, by Sir T. Lawrence, 36¾ in. by 27 in., fetched £73 10s.; whilst *The Clandon Harriers*, by T. Boughton, 27½ in. by 35½ in., was knocked down for £42. This painting represents James Innis on his favourite mare, "Libertine," and was engraved in *The Sporting Magazine*, 1847. From the collection of the late Mrs. C. R. Weir, a *Madonna and Child, with St. John*, school of Perugino, on panel, arched top, 21¾ in. by 16 in., in an elaborate gilt frame, brought £42. On July 30th, some pictures collected by the Rev. A. E. Clementi Smith, who was a cousin of J. Varley, and a nephew of Copley Fielding, came under the hammer. One of the most important items was a *Woody Landscape*, by A. Nasmyth, on panel, 16½ in. by 21¾ in., which realised £63. The following came from various properties:—*La Siesta*, by E. Fromentin, 1873, on panel, 17¼ in. by 25¼ in., £294; *An Irish Cabin*, by Erskine Nicol, A.R.A., 1859, 17⅓ in. by 23½ in., £92 8s.; and *The Watering Place*, by F. R. Lee, R.A., and T. S. Cooper, R.A., 1883, 11½ in. by 18¾ in., £33 12s. The following picture was sold for the benefit of the British Red Cross Society, being presented by an anonymous donor for that purpose. It was a *Landscape*, by J. B. C. Corot, 16½ in. by 23½ in., coming from the collection of Sir Horatio D. Davies, and realised £210.

From the collection of the late Sir Horace Regnart were *Boulter's Lock*, by E. J. Gregory, R.A., 11¼ in. by 15¾ in., exhibited at the Royal Institute of Painters in Water-Colours, 1883, and at the Preston Guild Art

Exhibition, 1902, from the collection of C. J. Galloway, 1905, which brought £44 2s.; *Setters*, by Thomas Blinks, 16½ in. by 23½ in., £52 10s.; *A Song of Love*, by V. Reggianini, 55½ in. by 41½ in., £48 6s.; *Portrait of a Lady*, by P. Mignard, 77 in. by 55½ in., £31 10s.; *Portrait of Elizabeth Charlotte, Duchesse d'Orleans*, by the same, 56 in. by 43½ in., £42; and *Henrietta Maria and her Sister, as Children*, Van Dyck school, 47½ in. by 37½ in., exhibited at the National Portrait Exhibition, 1866, £37 16s.

On August 6th the collection of the late Jeffery Whitehead was dispersed, when an oval drawing by C. Ansell, *Dressing-room à la Française*, 9 in. by 7½ in., which was engraved by C. Tomkins, fetched £50 8s.; a crayon *Portrait of Mrs. Siddons*, by W. Hamilton, R.A., 20 in. by 14 in., signed and dated 1793, with a letter from Fanny Kemble on the reverse, exhibited at the National Portrait Exhibition, 1868, £57 15s.; a pair of drawings, *Love in a Mill* and *The Discovery*, by F. Wheatley, R.A., 1786, ovals, 16½ in. by 13¼ in. (engraved by J. M. Delattre and R. Stanier), £94 10s.; *Portrait of the Duc de Talleyrand*, by J. B. Isabey, oval drawing, 7¾ in. by 6¼ in., £68 5s.; and a pastel *Portrait of a Lady*, by F. Cotes, R.A., signed and dated 1756, 24½ in. by 20½ in., £99 15s. Amongst the paintings, *A Cavalier and Ladies in an Apartment*, by Jan Duck, on panel, 18½ in. by 14 in., realised £78 15s.; *Portrait of the Artist*, by Joseph Ducreux, 35¼ in. by 28 in., £42; *Portrait of a Lady*, by Holbein, panel, 13¼ in. by 9¾ in., from the collection of D. C. Bell, F.S.A., £65 2s.; *Portrait of a Gentleman*, by N. Maes, signed and dated 1685, 26½ in. by 22¼ in., £141 15s.; *The Thief*, by G. Morland, signed and dated 1792, 15½ in. by 20 in., £56 14s.; *View from Hampstead, looking towards Harrow*, by P. Nasmyth, 1824, 16 in. by 22 in., £54 12s.; *Adoration of the Magi*, by J. Patinier, panel, 16¼ in. by 12 in., £39 18s.; *The Deserted Village*, by F. Wheatley, R.A., 11½ in. by 13½ in. (engraved by Bartolozzi), £52 10s.; *The Madonna at her Devotions*, by A. Ysenbrant, panel, 13¼ in. by 9½ in., £33 12s.; and *Portrait of Mrs. Claypole, the daughter of Oliver Cromwell*, by R. Walker, 24½ in. by 18½ in., exhibited at the National Portrait Exhibition, 1866, £50 8s.

Miniatures

On August 5th the miniatures from the Whitehead collection came under the hammer. A *Portrait of Mrs. Abernethy*, by John Smart, 1800, fetched £30 9s.; *Lady Mary Wortley Montagu*, by C. F. Zincke, an enamel, in gold frame with pearl border, £34 13s.; *Henry Hope, Esq.*, enamel, by Henry Bone, R.A., 1806, after R. Cosway, £48 6s.; *Admiral Lord Nelson*, by the same, after Abbott, enamel, 5¾ in. by 4¾ in., £52 10s.; and *Duke of Wellington*, by the same, after Lawrence, enamel, 5¾ in. by 4¾ in., £52 10s. On August 9th a frame containing sixteen Napoleonic portraits, chiefly by J. Parent, fetched £173 5s.; and on the next day a pendant, formed as a crowned rosette set with crystals, the back enamelled and set with an enamel portrait of William III., Dutch, late seventeenth century, brought £60 18s.; and an oval miniature in oils on copper of *Charlotte, Duchess of Richmond and Gordon*, 3 in. by 9½ in., in ormolu frame, £68 5s.

Engravings and Etchings

Amongst the engravings and etchings sold at Messrs. Christie, Manson & Woods' on July 26th, the following lots were of interest:—*The Poultry Market* and *The Vegetable Market*, by W. Ward, after J. Ward, a pair, printed in colours, realised £199 10s.; *Morning (the First of September)*, by W. Ward, after G. Morland, printed in colours, £35 14s.; *The Hard Bargain*, by and after the same, printed in colours, £25 4s.; *Major-General Robert Monckton*, by J. McArdell, after T. Hudson, touched proof, with arms only, £39 18s.; *Mrs. Robinson*, by J. R. Smith, after G. Romney, £78 15s.; *Mrs. Payne Gallwey and Child*, by J. R. Smith, after Sir J. Reynolds, £67 4s.; and *The Brothers Gawler* (schoolboys), by and after the same, first published state, £131 5s. Amongst the modern etchings, *Shere Mill Pond* (H. 38), by Sir F. Seymour Haden, an intermediate trial proof between the first and second states, fetched £27 6s.; *Liberty's Clock*, by Muirhead Bone, £54 12s.; *Demolition of St. James's Hall: The Interior* (D. 196), by the same, £42; and *The Great Gantry, Charing Cross* (D. 203), second state, £57 15s. The last three mentioned came from the collection of Mr. W. H. Dodgson. *The Doge's Palace* (R. 326), by D. Y. Cameron, brought £42; *The Mosque Doorway* (R. 413), by the same, before the light on niche above doorway, £52 10s.; and *The Five Sisters, York* (R. 397), by the same, before the darkened foreground, £120 15s.

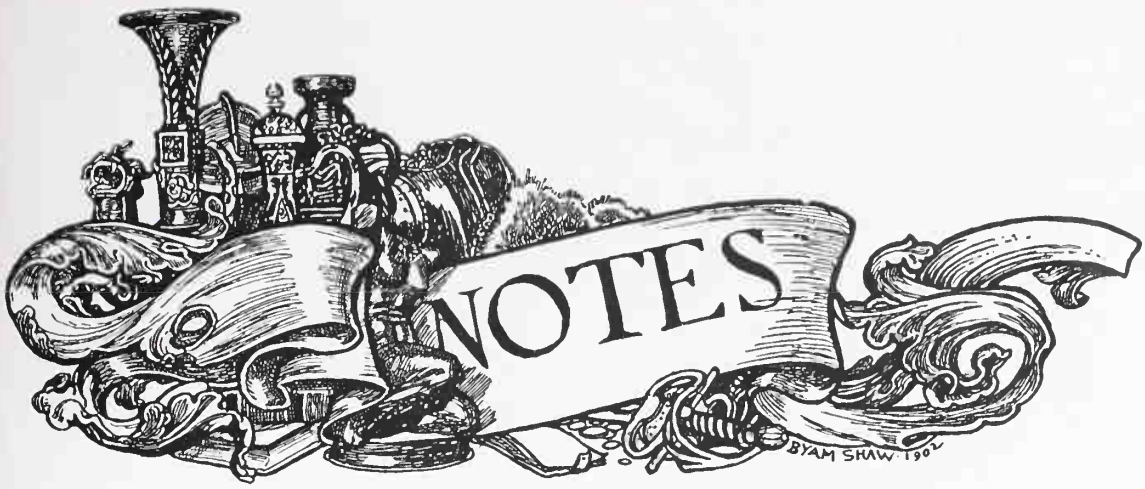
Pottery and Porcelain

On July 28th the following prices were realised at Messrs. Christie, Manson & Woods':—A pair of Nankin beakers and a vase and cover, entirely painted with panels of landscapes and figures, 17 in. and 19 in. high, £110 5s. (Lewis H. Samuel collection); and a pair of Chinese famille-verte vases, enamelled with panels of kylins and flowers on stippled-green ground enriched with butterflies and blossoms, with trellis pattern round the shoulders, and diapers on the necks, 17 in. high, £42. On August 4th the collection of the late Jeffery Whitehead was dispersed, when an old Worcester tea service of twenty-nine pieces, painted with exotic birds and insects, in scroll panels with gilt borders, on dark blue scale-pattern ground, fetched £378; a pair of old Worcester canisters and covers, nearly similar, £73 10s.; a Chelsea group of fruit vendors seated, and holding baskets of fruit, on white and scroll plinth, 4½ in. high, £44 2s.; a Staffordshire Toby jug, modelled as a seated figure of a man holding a jug, a goat at his feet, and a coat of arms at the back, 9 in. high, £110 5s.; a Wrotham ware posset-pot, with four loop handles, the lower part decorated with comb ornament, and the lip inscribed "Iohn Simpson, 1700," 5 in. high, 7 in. diam., £37 16s.; and a pair of white busts of Knights of the Golden

Fleece, on socles and square plinths, continental porcelain, 14½ in. high, £89 5s. On August 12th a pair of cups and saucers, with black ground enamelled with sprigs of prunus blossom, and with prunus, chrysanthemums, and peonies on yellow mirror-shaped shields, the interiors enamelled with flowers, and part painted in blue beneath the glaze, Kang-He, realised £78 15s.; a small bowl, the sides delicately pierced with panels of key-pattern, and with circular medallions of flowers and butterflies on green ground, the borders and interior enamelled with prunus blossom, birds, and diapers on black ground, 3½ in. diam., Ming, £28 7s.; three famille-verte hexagonal bottles, enamelled with ladies, landscapes, and vases in leaf-shaped panels on stippled-green ground, and with palm-leaf ornament in red, green, aubergine, and yellow round the necks, 6¾ in. high, Kang-He, £46 4s.; a pair of famille-verte hexagonal jars and covers, enamelled with ladies, vases, and flowering plants, and with green scroll-work round shoulders, the covers decorated with scrolls reserved in white on coral ground, 6¾ in. high, Kang-He, £42; a pair of famille-verte dishes, enamelled with flowers, birds, river scenes, and vases in variously shaped panels on stippled-green ground, and with trellis-pattern borders, 14 in. diam., Kang-He, from Strawberry Hill, £71 8s.; two Chelsea groups of a man and woman with baskets of vegetables, on green, white, and gold plinths encrusted with flowers, 5 in. high, £44 2s.; and a pair of Chelsea bullfinches perched on branches of cherry and plum trees, 8 in. high, £96 12s.

Furniture

On July 29th, at Christie's, a twelve-leaf Chinese lacquer screen, carved with landscapes and figures, in border of flowers and fan-shaped panels, the whole painted in polychrome on a black ground, 9 ft. 6 in. high, fetched £50 8s.; a pair of ormolu wall-lights, chased with scroll foliage, and mounted with rock-crystal figures of birds, 27 in. high, £42; and a pair of gilt-wood pedestals, carved with trophies and caryatids, 38 in. high, £94 10s. On August 12th, three Sheraton satinwood urns, inlaid with chequer lines, containing twenty-four steel dinner knives and forks with stained-green ivory handles, realised £115 10s.; and four Queen Anne walnut chairs, scroll-topped backs, on cabriole legs carved with shells and foliage, and club feet, £84. On the next day a portion of the late Sir Horace Regnart's collection came under the hammer, when a regulator clock, Vulliamy, London, 1822, with silvered dial, in tall mahogany case of Louis XVI. design, carved with children, masks, etc., and surmounted by a figure of Time, 9 ft. high, brought £48 6s.; and a clock by Viner, London, with three dials showing the London, Paris, and New York times, in case formed as a temple, overlaid with tortoiseshell and richly mounted with metal-gilt, with domed-shaped top enclosing a shrine of looking-glass and metal-gilt, 33 in. high, £75 12s.



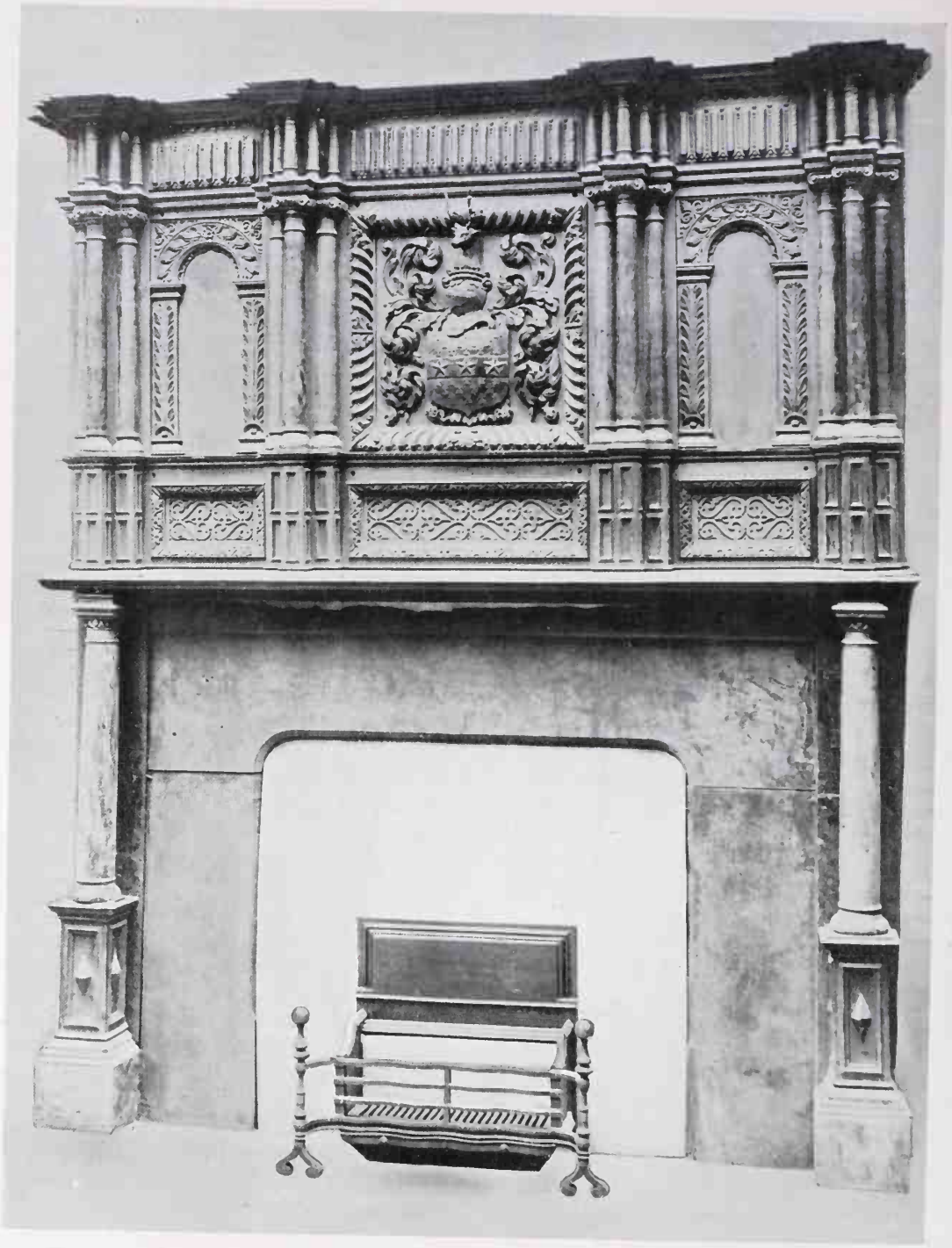
A Fine Elizabethan Overmantel

THE splendid example of a carved oak Elizabethan overmantel which we illustrate originally formed part of the fittings in the main hall at Wilberforce House, Hull, the birthplace of William Wilberforce, of slave emancipation fame. The piece was put up by Sir John Lister, whose arms occupy the central panel, in 1590. In later times it was removed to Markinton Hall, near Harrogate, another possession of the Wilberforce family. In 1907 an offer was made from America to purchase the mantel, but the attention of the Hull Corporation was called to the matter, with the result that it was decided to purchase the piece for £500. The scheme was not without its objectors, however, who argued recently that the expense was not warrantable in wartime. For a period the issue was in doubt, but the matter has now been definitely settled, owing to the munificence of Councillor W. H. Cockerline, who offered to provide £425, the sum required, less £75, which had been granted already by the South Kensington Museum authorities for the purchase. This generous invitation was accepted, and the Lord Mayor of Hull thanked Councillor Cockerline on behalf of the members of the Corporation. Mr. Cockerline said that he would have pleasure in presenting the mantel to the Corporation Museum at Wilberforce House, the place of its original erection. This public-spirited action has thus saved a really fine example of old English woodwork from crossing the Atlantic.

Our Plates

THOUGH never attaining to academic rank, Henry Singleton was one of the most prolific and consistent exhibitors at the Royal Academy, the list of his works shown there comprising no less than two hundred and eighty-five items. Like most English eighteenth-century figure painters, his ambition outdistanced his performance, and he essayed scriptural and historical pieces, for which his talents were unfitted. Though he gained most of his contemporary reputation by these works, he deserves more to be remembered as an illustrator and a painter of rural scenes. A typical example of the latter is the *Farm Yard*, illustrated by a reproduction from William Nutter's stipple plate of the subject. More pleasing in sentiment than realistic in treatment, it is nevertheless an attractive work, and worthily recalls an artist whose achievements, though now almost forgotten, possess undoubted merit.

The pair of stipple plates of *Ceres* and *Pomona* deservedly rank among the best of the joint productions of Cipriani and Bartolozzi, and are interesting at the present time, when England is in active alliance with Italy, as recalling the intimate relations which have always existed between the two countries, more especially as regards art and literature. No less than four Italian artists were foundation members of the Royal Academy, and of these both Cipriani and Bartolozzi exercised great contemporary influence in English art. The latter founded a flourishing school of engraving, while Cipriani may be looked upon as the leader of the neo-classical group of decorative painters and illustrators, which included Angelica Kauffman, William Hamilton, and others. The *Brother and Sister*, by Sir William Beechey, R.A., is one of the most interesting items in the small and not very representative collection of English works in the Louvre. The two remaining plates are both reproduced from pictures in the collection of Earl Fitzwilliam. The *Portrait of a Gentleman*, by George Romney, shows that on occasion he could rival Reynolds in his power of rendering masculine character. The strength and robustness of the modelling are



CARVED OVERMANTEL AT WILBERFORCE HOUSE, HULL [PHOTO WATSON BROS., HULL

emphasised by the decision and directness of the execution. More polished in its manner, and recalling the traditions of an earlier generation, is the *Portrait of Viscount Fitzwilliam*, by Joseph Wright of Derby, who, originally best known as a painter of candle-light subjects, is now receiving attention as one of the most competent of English eighteenth-century portraitists.

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POMONA

"Now gath'ring what the bounteous year allows,
They pluck ripe cherries from the bending boughs."

BY FRANCESCO BARTOLOZZI AFTER J. B. CIPRIANI

THE CONNOISSEUR

SINCE the former exhibition room attached to the print department of the British Museum was replaced by the present large gallery, the authorities have had more space at their command to show their appreciation of modern work. In the latter respect they are not so happily situated as is popularly supposed. A widely spread belief exists that under the copyright regulations the British Museum is the recipient of a copy of every engraving published in England, in the same way as they receive copies of all books. This, however, is not the case, and the authorities have to obtain all acquisitions either by purchase or gift, in the same manner as the general public. As the funds for augmenting the Museum collection of prints are very limited, and the necessity of filling in the gaps in the representation of retrospective work, before the opportunities to do so are lost, must constitute a first claim on the resources of the Museum, the encouragement given to modern work, though not so great as it deserves, must be looked upon as an action deserving warm encouragement. One would suggest that both artists and publishers, by printing an extra copy of their finer productions for presentation to the Museum, might aid it to gain a fine representation of modern work with little expense to themselves. Among the recent acquisitions to the Museum are a large number of original modern lithographs, which include examples by Charles Conder, Charles Shannon, F. Ernest Jackson, Joseph Pennell, and others. Of special interest are some specimens of J. S. Sargent's rather rare work in this medium, one of them being *A Study*, from a draped model which has been reproduced several times. Another, which is far less known, is his striking and facile portrait of Albert Belleroche, himself a lithographer of great distinction. Mr. Belleroche is among the few artists whose work in this medium has received

Some Lithographs at the British Museum

PORTRAIT OF ALBERT BELLEROCHE ORIGINAL LITHOGRAPH BY J. S. SARGENT, R.A.

international recognition, examples of it having been bought for the State collections at Paris and Berlin as well as for the British Museum. The latter has recently secured over a score of examples by him. One or two notices of Mr. Belleroche's lithographs have already appeared in THE CONNOISSEUR in connection with exhibitions of his work held at various London galleries. The collection at the British Museum shows that though rather limited in his range of subject—with the exception of a few landscapes, treated with great atmospheric effect, he invariably confines himself to the representation of female figures—he attains a diversity of tonal values and a quality and variety of line which are rarely realised in lithography. The developments shown in some of his recent works, in which decided blacks are brought into close juxtaposition with grey half-tones, suggest possibilities in the medium which have not yet been fully achieved, and go far to rob it of the reproach once given currency to by Sir Frederick Wedmore, that "you can't have grey and black lines" in the same lithograph.

Acquisitions for the Victoria and Albert Museum during 1914

THE acquisitions for the Victoria and Albert Museum for 1914 appear, according to the annual *Review* issued by the South Kensington authorities, to have fairly well maintained their usual strength. In the Department of Architecture and Sculpture the additions, thanks to Monsieur Auguste Rodin's munificent gift of a collection of some of his finest works, have been of unusual importance. The gift included a particularly fine version of *The Age of Bronze*, the statue that first won the artist his reputation; his *Prodigal Son*, a characteristic example of his late manner; *The Muse*, *Cybele*, *The Fallen Angel;* a profile head, designed as a symbol of France for the base of a monument in Canada; a small group of *Cupid and Psyche;* and a number of fine busts and other works. The collection is certainly the most valuable gift ever presented by a foreign artist to the English nation, and, with the examples already in the Museum, forms a representation of Rodin's work such as no other collection, public or private, can surpass. Other donations include a terra-cotta of *Bacchus*, ascribed to Antoine Coyzevox, presented by Mr. H. J. Pfungst; Mr. H. C. Marillier, a carefully selected series of medals and plaquettes by MM. L. Coudray, D. Dupuis, and O. Routy; and other gifts included ones from Messrs. Lionel Cust, E. Pollard, S. Aitken, and Mr. Dudley B. Myers. The purchase, made by arrangement with the executors of the late Mr. J. H. Fitzhenry, of four or five of the objects from the collections previously deposited by him on loan, almost exhausted the financial resources of the department. These acquisitions included the *Head of a Boy*, in stone, probably by Desiderio de Settignano; a statuette of the *Virgin and Child*, in gilt bronze, which shows close relationship to the work of Giovanni Turini; a French polychrome wooden figure of the *Angel of the Annunciation*, ascribed to the first half of the fifteenth century; a small ivory statuette of a Pope, French, thirteenth century; and a life-sized head of a Pope in stone, belonging to the same country and probably the same period. The Fitzhenry acquisitions were reinforced by a French fifteenth-century walnut-wood figure of the Virgin as *Mater Dolorosa*, purchased from the collection by Sir Henry Howorth and presented to the Museum. Other purchases included a French twelfth-century corbel in stone, carved as a bearded mask; several examples of English mediæval carving in stone and ivory; and a colossal stone head of Buddha (A.D. 386-549), which is considered the finest example of Chinese sculpture yet secured for the Museum.

The majority of acquisitions of the Ceramic Department during the year were due to gifts and bequests. Mr. Sydney Vacher presented thirteen pieces of early maiolica; a highly interesting dish of English "delft" (early seventeenth century) was secured through the generosity of the National Art Collections Fund; Mrs. Bentley gave thirty-nine specimens of cream-coloured Yorkshire ware (late eighteenth century); Mr. Francis Buckley, a Lowestoft porcelain figure of a type hitherto unrepresented in the Museum, with other specimens of pottery and glass; Mr. Montague Yeats Brown, a collection of knives and forks of porcelain, earthenware, and glass; while other donors of important pieces included Major Kenneth Dingwall, D.S.O.; Mrs. Allen, Mr. and Mrs. W. Simpson, and Mr. Murray Marks. Among the bequests was Mr. Elton Beechely Ede's collection of continental wares, which contained some fine examples of Delft, Rouen pottery, and St. Cloud porcelain. Another important acquisition was a hundred examples from the large collection of Battersea enamels formed by the late Mr. C. S. Kennedy. These were bequeathed by his brother, Mr. M. B. Kennedy. The purchases were chiefly of objects from the Fitzhenry collections, but they also comprised several interesting Oriental examples.

The principal event in connection with the Department of Engraving, Illustration, and Design appears to have been the generous gift from Sir William Ingram of original drawings for illustrations which appeared in the *Illustrated London News*, the *Sketch*, and other papers, for the twenty years ending in 1900. Sir William has placed over five thousand at the disposal of the department to select from. The gift, which includes numerous examples by leading illustrators, will greatly strengthen the Museum representation of modern work. A large number of modern etchings and lithographs have been secured through gift and purchase, a number of architectural drawings, and a few important additions to the collection of Engraved Ornament, chiefly of German sixteenth-century work.

The funds at the disposal of the Library were, as usual, chiefly devoted to the acquisition of new books. Some interesting metal bindings and clasps, chiefly belonging to the eighteenth century, were presented by Miss Prideaux; while some fine bookbindings, including a late fifteenth-century German example of blind stamped work in brown leather, and a binding decorated with the famous stamps of Godfrey Troy, from the Fitzhenry collection, were secured by purchase.

The generous gifts accorded to the Department of

DANCING GIRL ORIGINAL LITHOGRAPH BY ALBERT BELLEROCHE

Metal-work during the year by no means sufficed to fill up the numerous important gaps in the Museum collection, which are especially noteworthy in regard to British silver. The more important and sumptuous pieces of the sixteenth and early part of the seventeenth centuries are still practically unrepresented, and in a later period the Museum remains without a single specimen of the work of such a famous London maker as Paul Lamerie. Scottish silver is entirely unrepresented, while early Irish silver and English jewellery of the sixteenth and seventeenth centuries are practically unillustrated. The most valuable additions made during the year were the five superb pieces of English silver presented by Mr. Harvey Jackson. These were the magnificent silver-gilt bowl and cover of the late fourteenth century from Studley Royal Church, Ripon, which is now the earliest piece of English silver in the Museum; the silver-gilt garniture of 1675, which formed part of the Ashburnham collection, and consists of a vase and cover and two flasks, chased and repoussé with fruit and foliage in the sumptuous style of the Restoration; and an English apostle spoon bearing the London hall-mark for 1537. A body of friends who were raising money for the purchase of the Studley bowl, when Mr. Hadden's generosity obviated the necessity for the fund, kindly allowed it to be used for the acquisition of the Rokewode mazer, an English late fourteenth-century bowl in maple-wood, mounted in silver-gilt. Other gifts included a beautiful flagon of serpentine marble mounted in silver-gilt, English work of about 1630, from Mr. C. J. Jackson; a finely proportioned octagonal English silver teapot, hall-marked for 1718, from Mr. and Mrs. W. Simpson; and an interesting fifteenth-century English bronze mortar, from Miss Ethel Gurney. The purchases included a large and noble example of an English mazer of the fifteenth century; an extremely rich processional cross in silver-gilt, set with translucent enamels (Spanish, 1458-75); a fine suit of Japanese armour; and some good specimens of French eighteenth-century silversmith's work.

The Department of Paintings is now wholly dependent for the extension of its water-colour collection on gifts and bequests. These included an interesting drawing attributed to Henry Fuseli, representing Gainsborough sketching, from Mr. Henry J. Pfungst; examples by Messrs. J. W. North, D. Y. Cameron, and John Lavery, presented by the artists—the last-named giving his portrait of Auguste Rodin in recognition of the sculptor's generosity; and works by J. W. Whymper, from Mr. Herbert Hutchinson; by A. W. Rich, from Mr. W. Tinker; by O. Wynne Apperley, from Mrs. F. C. Tubbs; by C. H. Woodman, from the artist's daughters; and a flower-piece by Nicolaes Veerendal, from Mrs. H. Denibas. A few miniatures were purchased, comprising examples by George Chinnery, Sampson Towgood Roche, Nathaniel Hone, S. J. Stump, and Samuel Rickards.

The most important additions in the Department of Textiles consist largely of embroideries. A remarkably fine embroidered velvet cope, part of a set, which tradition asserts was given by the Emperor Charles V. to

the Cathedral of Burgos, in Spain, was a donation from Sir Charles and Lady Waldstein. An interesting early eighteenth-century Italian chasuble was given by Mrs. Edmund Leighton; a number of interesting eighteenth-century pieces, chiefly of costumes, by the late Mr. Frederick Gill; and other embroideries by Miss Preston. Several additions were made to the Museum collection of ancient Egyptian textiles, including various fragments and some shoes given by the Egyptian Exploration Fund; pieces of Coptic weaving by Mr. Gaselee; and some fragments of printed linens acquired by purchase. Two Moorish carpets of the early eighteenth or nineteenth century were presented by Mr. J. C. D. Drucker, and a sixteenth-century Turkish woollen pile carpet was bought. The collection illustrating the development of English costume was largely enriched by gifts during the year. One of the most important purchases of tapestry during the year was a cushion-cover, probably woven during the second half of the sixteenth century at the works of William Sheldon, in Warwickshire; while an Italian chasuble and maniple, both dating from the end of the sixteenth century, and four embroidered Sicilian covers of about the same period, were secured from the Fitzhenry collection.

The gifts to the Department of Wood-work include a French seventeenth-century stool and some Tyrolese furniture from H.R.H. the Princess Louise; an interesting chest of black lacquer decorated with Chinese lacquer designs, from Mrs. A. C. King; and various specimens of English plaster-work and wood-work, ranging from the sixteenth to the eighteenth century, taken from old houses recently demolished, which were presented by the City Parochial Foundation, the Westminster City Council, Mr. C. H. Berners, Mr. W. W. Watts, and Sir Hickman Bacon. The executors of Mr. John Russell gave a sixteenth-century South German dower chest, and Miss Anna Alma-Tadema a remarkable Dutch painted hanging cupboard. As in most other departments, the Fitzhenry collection absorbed the greater portion of the funds available for purchases, thirteen objects being secured, all of French origin. From other sources a large number of examples of Early English carved wood-work were bought, as well as one or two fine pieces of French furniture.

UNDECIDED ORIGINAL LITHOGRAPH BY ALBERT BELLEROCHE

Edinburgh: The Scottish Academy Second Notice

SIR ROBERT LORIMER stands considerably ahead of all those men who show work in the Academy's architectural room. His designs for the rehabilitation of Dunblane Cathedral, possessing the stately dignity necessitated by their purpose, mark the designer as clearly kin to the master architects of the past, whereas many of the other exhibitors betray that hatred for simplicity, that taste for the bizarre, which are the key-note of the applied arts as mainly practised to-day. Still, here and there eyes are refreshed by the sight of a good interior, most of these redeeming items being fashioned in the style associated with Stuart and Elizabethan England; and one thing of this kind which is really fine is a vast drawing-room, planned by Mr. Hunter McNab, who, panelling the entire walls, has excluded all pictures save a full-length portrait by Raeburn,

which looks the more majestic on account of its grandly severe repoussoir.

What is called the monochrome room is not entirely consecrate to black-and-white, there being here some good miniatures in colour, notably one by Miss M. E. MacMillan, and another by Mrs. E. Lintott; while hard by them hangs a further polychromatic work, a monotype by Mr. E. S. Harrison. Among the few contemporary artists making regular use of this medium, Mr. Harrison usually shows what fine capacities it has when it is capably handled, and in the present instance he has done particular credit thereto, his rendering of feathery trees, looming through a faint haze, having some of the glamour associated perforce with the name of Corot. Some of this glamour dwells also in an etching by Mr. Stuart Brown, and in one by Mr. Robert Bryden; but more distinguished than the work of either of these men is a pen-drawing by Mr. Ernest Collings, *Homage to Ivan Meštrovic*, this representing some pieces from the great Serbian sculptor's hand, while as background there is a series of ruled lines. And, though that may sound like a very fantastic, and even heterodox manner, the nature of the beauty attained is in reality a time-honoured one; for it consists chiefly in the contradistinction between curve and straight—and is not that largely the secret of the charm of typical Greek buildings?—where the undulations of statuary are juxtaposed to the austerity of a pediment. This *rapprochement* notwithstanding, Mr. Collings must be credited with a remarkably strong personal accent, an element sadly wanting in a drawing by Mr. Vernon Pearce, which exhales the sentiment of Beardsley without embodying a tithe of that master's technical gifts; but in some neighbouring chalk studies in the female nude, by Mr. C. H. Mackie, the poses are mostly good, and in some cases much is expressed with slender means. More expressive than Mr. Mackie's lines, however, are those in a portrait of Robert Bridges by Mr. Will Rothenstein, the sitter's character being emphasised here with that rare power which this artist almost invariably shows, and well it is that so fine a poet as the laureate should have been figured in such masterly style. Nor should one fail to mention a head of Isaye, by Mr. Joseph Simpson, distinctly transcending most of his recent productions, though scarcely to be compared, perhaps, with the beautiful drawings he did, many years ago, in a now defunct Scottish magazine called *Ex libris*.

MELANCOLIE ORIGINAL LITHOGRAPH BY ALBERT BELLEROCHE

A bust of a young girl, by Mr. Pittendrigh MacGillivray, is entitled *Fleur-de-lis*, and seldom has a fine piece of sculpture had an apter name, inasmuch as the winsome face, slightly reminiscent of Clytie's, seems to rise naturally, and inevitably, from its pedestal simulating a garland of flowers. In *La Flandre*, *1914*, Mr. MacGillivray is less successful, this bust scarcely preserving the verve of the original study for it, exhibited a year ago in Edinburgh; while disappointment is also felt on turning to Mr. Percy Portsmouth's medallion of Andrew Lang, destined shortly to adorn the public library at Selkirk, which was the author's native town. For, granting the strong likeness here to the subject, the man himself is not really brought to life, the infinite variety of his temperament is not hinted at; and, assuming that this is due to the sculptor having been forced to use the dangerous guidance of a photograph, why has he surrounded his work with a frame which is inartistic, if not quite superfluous? It is to be hoped that the directors

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STUDY OF A HEAD ORIGINAL LITHOGRAPH BY ALBERT BELLEROCHE

of the Selkirk library, and not Mr. Portsmouth, are responsible for this crime against taste; while it behoves to add that the medallion has that note of restraint which is eternally a sound merit in sculpture, this note being prominent again in Mr. Alfred Drury's *Ideal Head of St. George*, a lovely thing. Clearly the artist has planned all, with the utmost care, before putting hand to plaster, adequate preparatory thought being likewise signified in a statuette by Mrs. Meredith Williams, the one fault of this exhibit being a slight look of inertness at places.

Although France has brought forth a galaxy of sculptors, none has gained so cosmopolitan a fame as Rodin. Early in his life he was hailed by Henley as almost, if not fully, the equal of Michelangelo; and since then many critics have gone further, claiming for him a place beside the great statuaries of pre-Christian times, while others have lauded his art as a wholly novel one. But it must be remembered that what is violent is always prone to make a quick appeal, and, as Rodin's works are essentially violent, that may account partly for the speedy welcome vouchsafed him, just as, to name an example at random, the dynamic element in Géricault's painting explains the enthusiasm which this artist, now virtually forgotten, elicited on his advent. As to the alleged novelty in the sculptor, it is usually the greatest masters who show most aptitude in learning from their predecessors; and Rodin, who was a pupil of Barye, may well be supposed to have derived much from him, as also from Rude, Carpeaux, and Jehan du Seigneur. These men paved the way for their great successor, accustoming the world to sculpture embodying a strong sense of action; yet this too was far from being an innovation, there being few things having it more eminently than the horses in the Parthenon frieze. The art of Rodin, says Mr. Symons in his *Studies in Seven Arts*, competes not with other statuary but with life; while much has been said about the sculptor's complete sense of spontaneity, and it cannot be gainsaid that herein he rivals the finest paintings of Rubens and Goya. But this quality, together with truth to life, are not so valuable as repose and synthesis; and whereas these last pertain even to the most vital and vivacious of Rubens's boar-hunts and Goya's bull-fights, a great number of Rodin's works have a literally feverish aspect; while often one finds oneself wandering round one of them, singling out infinitely beautiful passages, withal feeling that these are not welded into an artistic whole. It is difficult, then, to agree with those who set his creations beside the finest works of the past; yet it is inconceivable that his name will ever pass away! inconceivable that his power, in vivifying stone or bronze, will ever cease to evoke homage, if not mute despair, within the ranks of such as practise sculpture!

Modern Stained Glass

A FAIRLY representative collection of examples of modern English glass-workers is being shown at the galleries of the Medici Society (7, Grafton Street, W.), under the title of *Stained Glass Cartoons and Sketches by Artist Craftsmen and Women*. This title, though fairly indicating the scope of the exhibition, is not fully comprehensive, for portions of several completed works are also included. Among these are the lights of a clerestory window for the south transept, Khartoum Cathedral, by Miss Esplin. These are interesting as giving the solution of a problem not often to be faced by English artists, namely, to treat the glass so that it should not transmit more than a portion of the intense glare of the tropics. Miss Esplin has consequently been limited in her use of transparent tones, and has attained it by the use of deep-toned colour likely to modify the excess of light. Her design is well conceived and harmonious. One may, however, object to the criss-cross bars introduced throughout the entire length of the three lights; these do not form an integral portion

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PORTRAIT OF VISCOUNT FITZWILLIAM
FROM THE PAINTING BY WRIGHT OF DERBY
In the possession of the Rt. Hon. the Earl Fitzwilliam

Photo Mansell

of the design, and obscure rather than assist it. Miss M. A. Rope's designs for windows in the Cathedral of Lykoma, on Lake Nyassa, though also intended for a tropical climate, are not subjected to the same restrictions, and would not appear out of place in an English church. The work is dignified in conception and well arranged. Similar praise may also be given to Miss Townshend's *Ascension*, the upper portion of a central panel of a window for a church in Auckland, New Zealand. By the same artist is a caricature in glass representing Mr. G. Bernard Shaw and Mr. Sidney Webb hammering the world into shape. This deals as lightly with the two Fabians as a *Punch* cartoon deals with leading English statesmen during the present war, and, apart from its motif, must be regarded as a successful piece of serious work, in which the feeling of English fourteenth-century glass is well suggested. Mr. George Kruger's able work is later in style, and perhaps better adapted to modern use. His cartoon for a domestic window containing a portrait arrives at a happy mean between naturalism and decorative effect, while the head shown in his *Video sed taceo* is both powerful and delicate in execution, and follows in its style the best fifteenth-century traditions. For memorial windows of those who have fallen in the present war, there are several designs and sketches. Of Mr. Reginald Hallward's two designs, the *Jesus saving Peter* is perhaps the best; the detail introduced in its companion, though topical, is not wholly appropriate. It is not the painful scene in hospital or on battlefield that should be commemorated so much as the spirit of self-sacrifice which induces every soldier on active service to offer his life for his country. Mr. G. Woolliscroft Rhead's sketches for a memorial window, in which he introduces the figures of St. Michael and St. George, perhaps serve this purpose better as typifying the enduring warfare against evil and the ultimate triumph of the right. Miss Erskine also uses the figure of St. Michael as her principal motif in a memorial window to Lieut. Ralph Hancock. A well-spaced and richly-coloured window, representing the martyrdom of St. Kenelm, and showing the influence of fourteenth-century traditions, was contributed by Mr. Henry A. Payne; and three well-conceived lights, showing Hope, the North Wind, and Love, by Mr. Louis Davis.

Regimental Badges

THE fashion for wearing regimental badges—or rather their reproductions fashioned into articles of jewellery—now so universal among women of all ranks, is both pretty and patriotic. It is a tangible sign that the wearer's husband, sweetheart, brother, or other near relation has obeyed duty's call and joined His Majesty's Forces, and she both encourages his response to his country's need and feels a laudable pride in it. Many of the badges are highly adapted to artistic treatment, and a collection of them, executed in gold and enamel, now on view at Messrs. Spink's, shows that, in the hands of capable craftsmen, a regimental crest can be fashioned to form a beautiful brooch without any of its heraldic devices being altered or abrogated. The latter is an important point, though it is too frequently overlooked. To a self-respecting soldier the badge of his regiment is not a thing lightly to be tampered with. It has been granted invariably either to recall a regiment's associations with some territorial district or some famous personage, or to commemorate some glorious feat of arms. Examples of all three kinds are numerous, and some badges combine more than one characteristic. Thus the crest of the East Lancashire Regiment contains the red rose, associated with its county, and also a sphinx, to commemorate the services of the regiment in Egypt during the early part of the last century. This latter distinction it shares with more than one regiment—the Essex Regiment, for instance, which has in addition a castle with a key, to recall its assistance in the defence of Gibraltar; but the Lancashires' sphinx is unique from all others in having the tail of the mythical animal turned up so that the end of it appears over the middle of its back. A territorial emblem, the white horse of Kent, which belongs to the Royal West Kent Regiment, must be distinguished from the white horse of Hanover, which forms part of the crest of more than one regiment. The Star of the Garter appears in the crest of various regiments, but that of the Royal Sussex Regiment is surmounted by a white feather with a single tuft of gold granted to it for its share in Wolfe's victory at Quebec. The eagle which forms the crest of the Scots Greys commemorates their famous charge at Waterloo when they captured one of Napoleon's standards. Symbols which occur frequently are the tiger, on the insignia of some of the regiments who distinguished themselves in India; the horn, which only occurs in the crests of Light Infantry regiments; and the harp, in various forms, belonging to Irish regiments. Not a few crests are borrowed from those of former commanders; thus that of the West Riding Regiment—the technical description of which reads: "Out of a ducal coronet, or, a demi-lion rampant, gu., holding a forked pennon of the last, flowing to the sinister, one third per pale from the staff, arg., charged with the cross of St. George"—is that of the Dukes of Wellington, and recalls the fact that the "Iron Duke" first saw active service in Flanders as lieutenant-colonel of this regiment—then the 33rd Foot. The motto beneath, "Virtutis fortuna comes" ("Success is the companion of valour"), is singularly appropriate both to the regiment and its former famous commander. The full description of this crest has been given, not that it is more elaborate than many of the others, but to show the minute detail that must be attended to in reproducing one of these regimental badges correctly.

Japanese Art

UNDER the patronage of H.E. the Japanese Ambassador, a loan exhibition of Japanese works of art will be held at Messrs. Yamanaka's galleries (127, New Bond Street) from October 11th to November 6th, in aid of the funds of the British Red Cross Society and the Order of the Hospital of St. John of Jerusalem.

THE personality of Leonardo da Vinci is so much of an enigma that it requires courage to try and reincarnate it. Mr. A. J. Anderson attempts the feat in *The Admirable Painter*, a book of the same order as Landor's *Pericles and Aspasia*, in which various scenes in the artist's life are presented, and Leonardo and his contemporaries are made to discuss art and other matters bearing on his career. The conversations are cleverly pieced together from passages contained in the artist's writings and other sources, so that the reader can be certain of having Leonardo's real views on art, while those expressed by the other personages introduced are justified by what we know of their works and characters. The author thus succeeds in giving a consistent portrait of the painter, and one that is endowed with considerable vitality, while the record he makes of the art theories current at the period is highly interesting, and should enable the reader to better understand and appreciate the productions of fifteenth and early sixteenth-century Italian painters. Whether the portrait of Leonardo will altogether please his admirers may be open to question. Mr. Anderson draws him as an uneducated man of genius, who in his early days "could not solve a simple problem in geometry or translate a line of the classics," and who had "failed to acquire habits of application and perseverance which come through early training." As a necessary corollary to this conception, the author shows him in the guise of a student picking up his ideas from the older men with whom he mixed, and he is denied the credit of being "a great factor in the onward movement of the Renaissance." Mr. Anderson brings many facts to support his views, and furnishes ingenious and plausible theories as to why he undertook certain of his works and why some of them and others were never completed. One feels, however, that he has not quite appreciated Leonardo's real greatness or given a full idea of the sensuous luxuriousness of the age in which he lived. It is a more diffident Leonardo, and one infinitely less gifted, that he has depicted, than the Leonardo presented in the pages of Vasari. Mr. Anderson, indeed, disputes the accuracy of Vasari's biography, but, though the famous chronicler cannot always be accepted as reliable, one may credit him when he is not contradicted by other authorities and the probabilities are in favour of his statements. Leonardo, at the period he entered Verrocchio's bottega, is introduced in Mr. Anderson's pages as an "unknown lad . . . badly educated and illiterate . . . and with nothing to commend him except an engaging manner, a ready wit and some youthful sketches." According to the writer, "He worked for twelve years in this bottega, sketching divinely, but blundering over the few commissions he received and finishing no picture of the slightest importance. . . . To talk of Leonardo influencing the great Verrocchio is nonsense. . . . This," says Mr. Anderson, "is not Vasari; but it is history, and all that can be wrung out of history." One would imagine that something more must be wrung out of history to account for the acknowledgment accorded to Leonardo's talents, even at an early age. The generally accepted story that he was responsible for at least one of the angels in Verrocchio's picture of the *Baptism*—an ascription which was made as early as 1510—may not be beyond dispute; but the facts that he was admitted into the Florentine Painters' Guild in 1472, only two years after he commenced his apprenticeship to art, and that though he had but a small patrimony and only worked intermittently at painting, he always had ample means at his command, appear beyond dispute. One can hardly imagine the awkward, ill-educated neophyte in art described by Mr. Anderson as obtaining an income to keep horses and live luxuriously, either by industry or the benevolence of his friends; but supposing Vasari's description to be correct—and there appears little reason to doubt it—and the matter becomes plain. This gifted youth, endowed with omnivorous talents as well as abnormal strength, beauty and grace, who could tame wild horses as well as paint pictures, extemporise verses with unmatched fluency, sing them divinely to music drawn from instruments of his own construction, and at the same time study abstruse sciences and systems of philosophy, would be in constant request, and might

"The Admirable Painter: A Study of Leonardo da Vinci," by A. J. Anderson (Stanley Paul and Co. 10s. 6d. net)

receive many a rich gift for the exercise of his talents, besides what he earned by his art. Nor could the latter be so contemptible in its results during Leonardo's early career as Mr. Anderson would have us believe. That none of his early productions have been handed down, with the exception of some sketches, by no means proves that none ever existed. His election to the Painters' Guild, and the commissions he received, though failed to finish, would prove otherwise, as would also the originality of conception and the maturity of technique of the earliest of his completed works. The full-sized model of the Sforza statue, which the author designates a failure, appears, when it was set up, to have been hailed as one of the greatest triumphs of the age. That it was so appears more than likely. Leonardo had studied and practised sculpture as long as painting; his criticism on his own work was most exacting; he was scrupulous in offering nothing to the world as finished which he did not deem worthy of his highest powers; that he should have made an exception in this instance would have been remarkable. It would take too long to go into the question of his scientific attainments; they have been acknowledged both by his contemporaries and posterity, and Mr. Anderson's depreciation of them will hardly affect the general estimate.

"The Portrait of Caterina Cornaro by Giorgione," by Herbert Cook, M.A., F.S.A. (Privately Issued)

AN interesting contribution to Giorgione and Titian bibliography is the monograph on *The Portrait of Caterina Cornaro*, by Mr. Herbert Cook. This much-discussed picture has been ascribed to both artists, the authorities who accord it to Titian being somewhat in the majority. The facts concerning the work may be briefly capitulated. Tradition, which is confirmed by comparison with other existing portraits, sets down the work as a likeness of Caterina Cornaro. This lady, born 1454, was in 1472 married to Jacques de Lusignan, King of Cyprus. In the succeeding year the king died, and a little later assassins burst into the royal palace, intending to murder the queen and her relatives. Her uncle and cousin were cut to pieces, but Caterina escaped, and, supported by the Venetians, who exercised a protectorate over the island, she retained her sovereignty until 1488. She was then persuaded to relinquish her quasi-sovereign rights in favour of Venice, and returned home in the following year, when she retired to an estate at Asolo, near Castlefranco, assigned to her as a daughter of Saint Mark. She was a noteworthy personage in her day, and always retained her titular rank of Queen of Cyprus, Jerusalem, and Armenia. Several well-authenticated likenesses exist of her, and from these Mr. Cook is able to satisfactorily establish the identity of his portrait. Its authorship is a more complicated matter. Though only two Venetian artists—Giorgione and Titian—can be deemed capable of producing such a work, so fine in quality and modern in feeling, before 1510, the date of Caterina's death, expert criticism has been hopelessly divided as to which artist to assign it. Cook, Paul Landaw, Moneret de Villard, Emil Michel, Max von Boehn and Justi, claimed the work for Giorgione; on the other hand, Crowe and Cavalcaselle, Gronaw, Lionelli Venturi, Sir Claude Phillips, Ricketts, and other modern authorities, prefer to regard it as the work of Titian. Berenson, who first pronounced for Giorgione, has now recanted his opinion and given his latest judgment in favour of the more modern artist. Differing as these authorities did in regard to their final adjudication, they all appeared to have agreed that the picture showed in different portions the mannerism and handling of each painter, and thus the matter appeared to resolve itself into the question as to whose style predominated. Professor Holmes, however, furnished further data for the problem by pointing out that the picture had been extensively repainted, and suggesting that the additions were made by Titian about 1540, on what was an early experiment of his own. Mr. Cook has accepted Professor Holmes's suggestion about the repainting of the picture, the evidences of which can be clearly traced on the canvas; but he now brings forward various facts to show that the original work was not Titian's, but Giorgione's. Briefly recapitulated, they amount to this. Judging from the age of the sitter, the portrait must have been painted about 1495-1500. If we accept the modern view that the date of Titian's birth is 1489, it is clearly impossible that he should have painted Caterina's portrait during this period. On the other hand, it is certain that she sat to Giorgione, for Vasari records in his life of that artist, that when he visited Venice in 1541 he saw, "in the possession of Messer Giovanni Cornaro, a portrait of Caterina Cornaro, painted from the life." This picture, if it is not the one under discussion, has disappeared. The first independent evidence of the existence of Mr. Cook's picture is its mention in a document, dated 1641, relating to a dispute for the possession of the picture between the Countess Colleoni and the Council of Ten. It is there described as by Titian, and it is stated that the letters T V were on it. Some later dauber converted the T V into TITIANVS, making the T and V serve as the third and seventh letters of the full name. The additions came away when the picture was recently cleaned, the two original letters remaining firm. These letters belong to the portion of the picture which was repainted, as suggested by Professor Holmes, about 1540. Mr. Cook places the date of the repainting as 1642, the year after the Giorgione picture was seen by Vasari, and the same year as Titian is supposed to have produced the posthumous likeness of Caterina, now in the Uffizi, which, according to an old inscription on the back, was painted by the artist in 1642. Supposing that Mr. Cook's picture is a portrait of Caterina, of which there appears little doubt, the facts dovetail in so closely that his solution of the enigma regarding the authorship of the picture appears not only feasible, but the only probable one. The portrait, from its vitality and marked characterisation, appears almost certainly to have been painted from life. It was impossible for Titian to have done this, on account of his extreme youth, at the latest date which can be assigned to the canvas. The conception of the

picture is Giorgionesque, and what part of the original work which has not been recast is too mature in its handling to belong to Titian's early period; his later additions have been made obviously when he was at the zenith of his powers. It thus appears far more feasible that the work is a Giorgione revised by Titian, than an early work of the last-named master repainted by himself. Mr. Cook, in his monograph on the subject, writes with judicial restraint rather than as a special pleader. He bases his arguments almost wholly on the criticisms of other leading authorities, his own contributions in support of his theory consisting largely of historical facts, which are marshalled together with convincing force. The work is illustrated with numerous plates, which help to elucidate the contentions in the text.

THE understanding of retrospective art needs a more extended study of contemporary history than is generally given, for the close alliance of the two subjects is, as yet, imperfectly realised. Art may be regarded as the reflex of the political and economic movements of its age, and many seemingly inexplicable vagaries in connection with its progress or decline can be explained by a reference to the events which were taking place at the time. One welcomes the receipt of a new edition of *The Venetian Republic*, by the late W. Carew Hazlitt, as an opportunity to illustrate this point and briefly show how the political fortunes of Venice influenced the rise and progress of its art, until the decline of the once great republic culminated in the banishment of both art and political independence. Hazlitt's book, as a history, needs little description. Originally published in 1858, it has gone through several editions, and long since become recognised as a standard work. Though not written with the brilliance which causes works like Macaulay's or Motley's to be read on account of the fascination of their narratives, quite apart from the accuracy of their facts, it is composed in a lucid and easy style, which can be followed both with pleasure and instruction by the reader. To the art-lover its full accounts of the careers of the prominent personages in Venetian history must prove a lively attraction, for it is these personages who figure so often and prominently in Venetian pictures. As regards the present edition of the work, it is printed in bold, clear type, and though the two volumes into which it is compressed are rather bulky, they can still be easily handled. It contains several facsimile reproductions of old maps and a few interesting illustrations. Altogether it can be recommended as a compact, well-mounted library edition of a useful and interesting standard work.

"The Venetian Republic," by W. Carew Hazlitt New edition 2 vols. (Adam and Charles Black £2 2s. net)

Though Venice was founded in the days of Alaric and Attila, it was several centuries before the community was in a sufficiently settled state to produce any serious efforts in art and architecture. Its earliest inhabitants were fugitives from the mainland who fled from the inroads of the barbarians to enjoy, on the mud-formed islets fringing the coast of the Adriatic, the liberty and independence denied to the rest of Italy. Their chief defence was their poverty. There was intense rivalry between the inhabitants of the different islands, and all their building materials except wood had to be brought over from the mainland. Internecine warfare delayed the progress of the community, and it was not until after the Frankish invasion of 809 caused the seat of government to be transferred to the islands of the Rialto, now covered by the buildings of Venice, that any permanent progress was made in the embellishment of the city. Nineteen years later occurred the incident, so often commemorated in Venetian painting, of the body of Saint Mark being brought from Alexandria to Venice. The first church of San Marco was erected over the bones of the saint. It was burnt in 976, and this fire, which destroyed over three hundred houses, appears to have given a great impetus to the construction of stone buildings. Doge Orseolo I. commenced the restoration of the church, but it was in the reign of his son, Orseolo II., who assumed the Dogeship in 991, thirteen years after his father's abdication, that the glory of Venetian art and architecture may be said to have been initiated. Orseolo extended the trade of the Venetians to all the coasts of the Mediterranean, and at the same time brought the opposite shores of the Adriatic under the sway of the republic. The wealth resulting to the city from these measures resulted in its gradual transformation. Few of the early buildings survive, however, for the most important were rebuilt on a scale of greater magnificence at later periods. A couple of great conflagrations which occurred in 1106, one of which engulfed no less than twenty-four churches, brought about the determination to restore, in stone or marble, all the more important buildings which had been burned, and in the future to use brick or stone, instead of wood, for all the better class dwelling-houses. At this time Venice was drawing the inspiration for her architecture from the Byzantine empire, an influence which may be said to have culminated shortly after her conquest of Constantinople in 1204. A great portion of the almost incredibly rich spoils from the captured city were brought over, among them the four famous bronze horses of Saint Mark. By that time the church of Saint Mark had taken its final form, though its decorations were by no means complete, and the main structure of the Campanile was raised. Little other of the architecture of this period still survives. The acquisitions by Venice on the mainland of Italy under Andrea Dandolo appear to have caused the introduction of the Gothic style, which, however, was greatly modified by local taste in the process. The rise of painting in Venice also commenced at this period, though Jacopo Bellini, the true founder of the Venetian school, did not appear until later. The great period of Venetian art was not to commence until the sixteenth century. It was heralded by the work of Bellini's son, Giovanni, one of whose famous portraits of Leonardo Loredano, now in the National Gallery, possesses a special interest to Englishmen altogether apart from its art. Under this Doge, Venice, for the first time in its history, became closely allied with England, and the

loans contributed by Henry VIII. from his father's savings were of material assistance to the republic in enabling it to preserve its territories practically intact against the combined onslaught of France, Germany, and the Pope. The fact, however, that the enormous wealth of Venice had been so drawn upon that she required even temporary assistance from abroad, showed that the period of her decline was approaching. Even her art was another token of this. It had come to her after she had secured dominions on the mainland, and in great part originated from them. It was the necessity of defending this territory, as well as preserving her sea power, that finally exhausted her strength. For a time she still appeared expanding, the acquisition of Cyprus from the titular Queen Caterina Cornaro, which occurred while Giorgione was a young man and Titian a mere boy, marking the limits of her territorial aggrandisement. Her artistic treasures still went on accumulating, but a fire in the Ducal Palace in 1577, which nearly gutted the building, deprived her of some of the most famous paintings and other irreplaceable valuables. The victory of Lepanto in 1571 over the Turks, to which the fleet of Venice materially contributed, had, however, revived her ancient prestige, and gained for her a long period of peace, during which the city was embellished by the addition of some of its most magnificent edifices. Venice was then gradually assuming the status she possesses to-day. Her political power waned by degrees, and she more and more became a show city, visited by artistic travellers of all nations. She was gradually stripped of her outlying territories, and finally the republic, after an existence of nearly 1,400 years, collapsed without resistance before the power of Napoleon. Few countries have had greater political histories, and few have had their history more splendidly perpetuated in their art. The study of the former is necessary to the understanding of the latter, and for this study there are few better books than Hazlitt's well-written and authoritative work.

"Memorials and Monuments," by Lawrence Weaver, F.S.A. ("Country Life" 12s. 6d. net)

In the preface to his *Memorials and Monuments* Mr. Lawrence Weaver tells us that "the purpose of the book is not so much to provide a historical account of the development of those types of memorials which are the most suitable for present use as to focus attention on good examples, old and new." He singles out for special mention the work produced in the seventeenth and eighteenth centuries, when "there was a sound tradition which gave pleasant shape to divers sort of memorials, whether brasses, incised slabs, wall tablets, tombs, or headstones." This criticism is just, but the adjective used shows that the work of the period hardly attained greatness. The most ambitious monuments executed then were generally the least successful, and it is only in the minor works that the canons of taste are rarely offended. This predilection on the part of the author robs his work of some of its value, for though, according to its title-page, its scope embraces seven centuries of monumental work, the early examples selected are neither numerous nor particularly representative. Of the thirteenth century the only example given is the mutilated tomb of Henry III. at Westminster Abbey, which, deprived of the jewels and glass mosaic which once adorned it, and the grille originally standing in front of it, can now hardly be said to convey the full idea of the original conception of the designer. A single specimen of work is reproduced to illustrate the fourteenth century; another represents the fifteenth, while two or three do duty for the sixteenth. In this manner old Gothic work is practically eliminated from the book, an omission the more to be regretted because the preponderance of Gothic design in English churches renders it advisable that modern monuments installed in them should be also Gothic; hence it would be thought that in a work of this character this order of architecture should be strongly represented. Mr. Weaver, however, is not sympathetic to the idea "that the form and character of a new memorial shall be dictated by the style of the building in which it is set up," and allows only the necessity "for making it in general harmony with its surroundings." Though it may be owned that such a procedure may produce a result not offensive to the eye, complete success can only be obtained when a monument is thoroughly congruous to the interior of the fane it is presumably supposed to adorn. That such a result should not be impossible is proved by the large number of successful modern Gothic monuments which Mr. Weaver illustrates in his work. The modern element, indeed, is strongly represented, and though not all the specimens chosen are immaculate in style or design, sufficient of high quality are given to show that we possess architects and sculptors able to execute in a satisfactory manner Gothic, classic, or renaissance monuments. The illustrations of sixteenth, seventeenth and eighteenth-century work are also numerous, and generally well selected. Though, as has been pointed out, the book is in some respects not so comprehensive as it might have been, it forms a highly useful contribution to the literature on the subject. Besides covering the subject of general monumental design, it contains chapters dealing with the appropriate use of various materials, brasses, emblems and symbols, imaginative sculpture, heraldry, naval and military memorials, epitaphs, and the lettering of inscriptions. Though various costly monuments are described and illustrated, the work will be of most value to those who are in search of ideas for memorials attractive in character but neither too ambitious nor elaborate, while to monumental masons it should afford a fund of highly useful instruction.

"Catalogue of a Collection of Miniatures, lent by Henry J. Pfungst, Esq., F.S.A." (Victoria and Albert Museum. 6d. net)

The collection of miniatures lent by Mr. Henry J. Pfungst to the Victoria and Albert Museum, and at present on view there, is the subject of an illustrated catalogue which has been compiled by Mr. Basil S. Long, Assistant in the Department of Paintings. The

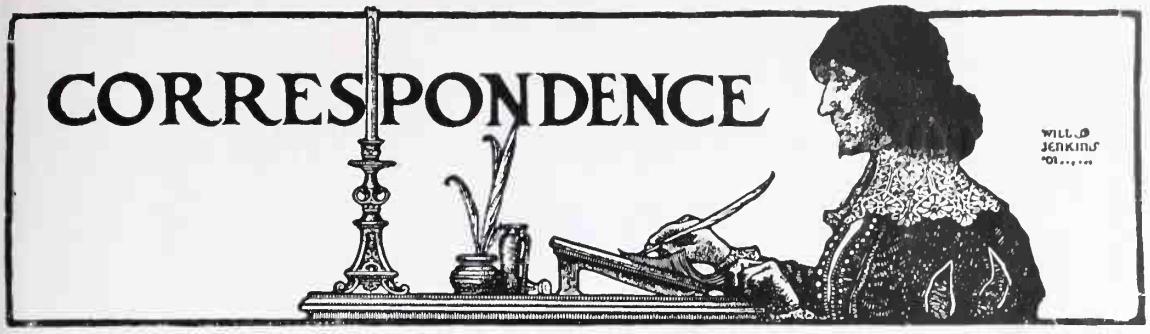
collection, though small, is of a highly interesting nature, representing some of the best miniature painters working in England between the reigns of Elizabeth and George III. One of the most interesting of the examples on view is the *Portrait of Sir Arundel Talbot*, by Isaac Oliver, which bears an inscription on its back which proves that the artist visited Italy, and considered himself a Frenchman. Both facts had been long ago suspected, Vertue surmising the Italian visit from the large number of drawings which Oliver made from the works of Italian masters, and Dallaway pointing out, in his edition of Walpole's *Anecdotes*, that Oliver was in all likelihood of French extraction, and possibly of French birth. Hilliard, who is said to be Oliver's master, is also represented, together with Oliver's son Peter. An even greater painter, who is shown at his best in the collection, is Samuel Cooper; while the work of Hoskins, Crosse, Forster, Lens, and other well-known artists is also illustrated. The catalogue is carefully annotated, and forms a useful addition to the lengthy series of South Kensington publications.

"Catalogue of the Schrieber Collection." Vol. I.: Porcelain, by Bernard Rackham (Victoria and Albert Museum Department of Ceramics 2s. 6d. net)

THE great advance in the study of English ceramics since the publication of the original catalogue of the Schrieber collection, at the Victoria and Albert Museum, has rendered necessary the issue of a new edition. The first volume of this, prepared by Mr. Arthur Rackham, Assistant Keeper of the Department of Ceramics, is now completed. It is so largely revised, and so much additional material has been incorporated, that it merits the appellation of a practically new work. The volume deals with the whole of the porcelain in the collection, comprising the items numbered from 1 to 817 in the original catalogue. While the original numeration is still retained, many of the items are classified under headings different from the earlier ones, and are consequently printed out of their strict consecutive order. Any inconveniences which might be caused by this are obviated by full cross references, so that the corrections now serve as a useful guide to the amateur in pointing out the factories whose productions are specially likely to be confused with one another. How wide the range is may be shown by an approximate analysis of the transfers which have been made to or from the 165 items originally classified as Bow porcelain. The losses comprise 25 to Chelsea, 17 to Worcester, 5 to Lowestoft, 3 to Meissen, 2 each to Bristol, Longton, Hull, Plymouth, and Chinese porcelain, and 1 to Caughley. The transfers to Bow are far less numerous, comprising 16 from Chelsea, 5 from Worcester, and 1 from Plymouth. It will be seen that in the Bow section, which may be taken as a fair criterion of the catalogue as a whole, over half of the original classifications have been changed. This drastic revision by the conservative South Kensington authorities of a work barely thirty years old should lead the older generation of English ceramic collectors to consider whether their own accumulations of porcelain and pottery may not also need rearranging. *En passant* it may be pointed out that, owing to a misprint, the number 191 is duplicated in the catalogue. On page 24 it is allotted to a Bow water-bottle, and on page 37 to a Chelsea figure of a reaper. The introductions by Mr. Rackham to the productions of the various factories, though brief, are highly to the point, and contain an immense amount of well-digested information compiled from the latest authorities, while the notes and descriptions attached to individual pieces are full and ample. A feature of the catalogue is the large number of illustrations; over 500 different items are reproduced, some of them including several individual pieces. While the reproductions generally err on the side of smallness, full-page and half-page blocks are given to a large proportion of the more interesting articles, which are highly satisfactory. Another feature is the reproduction of a large number of china marks.

"Select Italian Medals of the Renaissance in the British Museum" Printed by order of the Trustees (British Museum, Longmans & Co., Bernard Quaritch, Asher & Co., and Humphrey Milford 8s. 6d. net)

THE small quarto folio of *Select Italian Medals of the Renaissance*, issued by order of the Trustees of the British Museum, contains fifty collotype plates illustrating some of the rarest and most artistic examples contained in the Museum collection. The subjects selected are chiefly gathered from fifteenth-century work, though the period covered extends to the later years of the succeeding century. The descriptions given are as summary as possible, and beyond these there is no accompanying letterpress. Turning to the individual plates, one finds that that famous medallist, Antonio Pisano, better known by his sobriquet of Pisanello, is strongly represented. There is naturally included his representation of John VIII. (Palæologus), Emperor of Constantinople, cast in 1438, which is thought to be his first essay in the medallist's art, and eight others of the score or so of medals attributed to him. His pupil, Matteo de Pasti, is shown in three examples, the premier place being given to his portrait—so attractive a representation of an ugly man—of Guarina of Verona, the famous scholar and tutor. Influenced by both these artists was Spernandio of Mantua, four of whose medals, both in the obverses and reverses, are illustrated. Strongly naturalistic treatment is shown in the medal of Paolo Giovio by the Florentine sculptor, Francesco da Sangallo, while not a few of the more artistic examples are either by unknown artists or can only be given conjectural attributions. The selection of examples appears to have been made judiciously, while the execution of the plates is exceptional. Considering the large number of artists who are represented in the plates, which are arranged in chronological order, an alphabetical index of their names would form a highly desirable addition.



Notes and Queries as a Medium of Identification

As stated in the correspondence columns of THE CONNOISSEUR for August, steps have been taken to ascertain to some extent the actual value of NOTES AND QUERIES as a medium of identification. Starting only so far back as January, 1913, the following list has been compiled, which may be of interest to those who have followed the history of this department. It is hardly necessary to observe that NOTES AND QUERIES did not start with the first date on the list, so that the present statement might easily be capped if a further investigation were to be undertaken. The following names, therefore, are those of the principal successes scored between January, 1913, and the present date. Pictures are dealt with under their separate headings :—

Portraits.

1913.

January. No. 20. *An Ecclesiastic*, identified as *Cardinal Ganganelli*.

March. No. 25. *A Lady*, compared with one of *Elizabeth, Countess of Salisbury*, by Van Dyck.

June. No. 37. *A Lady*, compared with a full-length of *Mrs. Lloyd*, by Sir J. Reynolds.

August. No. 48. *A Gentleman*, compared with one of the *5th Earl of Pembroke*, by Van Dyck, in the Dulwich Gallery.

November. No. 73. *A Lady*, identified with the family of Chorley, of Chorley, co. Lancs.

November. No. 77. *An Ecclesiastic*, identified as *Cardinal Leopold de Medici* (1617–1675).

1914.

February. No. 90. *A Lady*, identified with the family of Ashton, of Hefforston Grange.

March. No. 101. *A Gentleman*, suggested to be by Benjamin Robert Haydon (1786–1846).

June. No. 120. *A Gentleman*, suggested to be by Gilbert Stuart (1756–1828).

July. No. 134. *A Gentleman*, suggested to represent Wagner.

August. No. 139. *Miniature of a Nobleman*, identified as representing James III., the *Old Pretender*.

September. No. 141. *A Gentleman*, compared with a portrait of *Henry St. John, Viscount Bolingbroke* (1678–1751).

September. No. 144. Engraving, *Portrait of a Lady*, identified as being a scarce impression after the painting by Sir Charles Eastlake, R.A., representing *Lucy, wife of Henry Louis Wickham, of Binsted Wick*.

October. No. 150. *A Lady*, identified as representing *Elizabeth, daughter of Samuel Banner, of Birmingham*. She married, as his third wife, Richard Croft in 1710.

1915.

January. No. 163. *A Gentleman*, identified as being a copy specially made for a branch of the family, by Thomas Hargreaves, of Liverpool, about 1820, after an original portrait representing *Jules H. Forget*, 1779.

January. Nos. 166 and 167. *A Lady* and *A Gentleman*, confirmed as being portraits of *Sir Thomas and the Hon. Lady Webb*.

June. No. 181. *Miniature of a Lady*, signed "E. G.," confirmed as being the work of George Engleheart, the famous artist.

Landscapes, Genre Paintings, etc.

1913.

January. No. 19. *Allegorical Subject*, identified as a copy after *The Triumph of Ariadne*, by Annibale Carracci, a fresco in the Farnese Palace, Rome.

March. No. 29. *A Child*, identified as a copy after Sir Joshua Reynolds's imaginary portrait of *The Infant Samuel Johnson*.

June. No. 35. *St. Barbara*, placed as a fine original primitive Flemish work of the fifteenth century, after the manner of Hans Memlinc.

August. No. 49. *Group*, identified as a copy after *Household Treasures*, by E. T. Parris.

August. No. 51. *Interior with Figures*, signed with initials, apparently W. T. B., identified as being by Willem de Poorter, who flourished *circa* 1635–45.

September. No. 55. *Angel and Child*, identified as a copy, probably after Adam Elsheimer (1574–1620).

October. No. 60. *Group*, identified as a copy after Northcote's *Jael and Sisera*.

October. No. 67. *Landscape, with a house*, identified as representing the "*Pavillon*," near Haarlem, built by Hope, the banker, and now a museum.

November. No. 72. *Head of a Young Woman*, identified as a copy after Carlo Dolci's *La Poesia*, in the Uffizi Gallery, Florence.

November. No. 79. *St. John the Baptist*, identified as a copy after a picture by Titian, in the Academy at Venice.

1914.

May. No. 112. *A Sleeping Nymph*, suggested to be by J. B. Isabey.

May. No. 114. *St. Veronica's Handkerchief*, identified as a copy after a fresco at Milan.

June. No. 124. *A Queen*, identified as representing the tradition of Cleopatra melting the pearl in a cup of vinegar.

June. No. 125. *Soldiers Dicing*, identified as a copy after Meissonier.

July. No. 131. *Painting of a Woman*, identified as a copy after Raphael's *La Fornarina*.

September. No. 148. *Highland Subject*, identified as being a copy after Sir Edwin Landseer's *Highland Whisky Still*.

November. No. 153. Old illuminated *Genealogical Tree* of James I., suggested to have connection with Thomas Lyte.

November. No. 156. *Battle Scene*, suggested to be by Johan Filip Lemke (1711), Swedish Court painter.

December. No. 160. *Madonna and Child*, identified as a free copy after Raphael's *Madonna della Segiola*, in the Pitti Gallery, Florence.

1915.

January. No. 164. *An Assassination*, identified as being a copy after Opie's *Assassination of David Rizzio*.

May. No. 179. Oval of a *Girl with Flowers*, identified as resembling one of a set of four oval engravings by Ponce, after Baudoin, entitled *Marton, ou La jeune Bouquetière*.

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ROE OR ROWE FAMILIES.—There are numerous grants and certificates of arms to the families bearing this name, and we give some of those known to us below.

1. Certificate of descent and confirmation of arms to Sir Thomas Roe, late of Bettenham, co. Kent, but now of Bulwick, co. Northampton, knight, dated 30 April, 1632. The arms are Roe (gu. a quatrefoil or) quartering 2, Roe; 3, Gouldwell; 4, Holland; 5, Malmaynes; 6, Hawte; 7, Malevyle; 8, Surrenden; 9, Pluckley; 10, Malmaynes; 11, Bending; 12, FitzHerbert. The descent given is as follows:—

Robert Roe, of Roe Place, near Aylesford, co. Kent =

Walter Roe, *temp.* Richard II. =

Robert Roe = | William Roe =

Robert Roe, of Roe Combe, in Pluckley. Their arms remain on the font and roof of the church. = ... daughter and heir of Thomas Gouldwell, of Goddenham. | . . . . daughter and heir = William Finch, Esq.

John Roe, of Aylesford and Boxley, co. Kent, gent. = Katherine, daughter of John Palmer, of Eales, in Aylesford, sister of Sir Thomas Palmer. | A quo Thomas, Lord Maidstone, heir to the Earl of Winchelsea.

Reginald Roe, second son, of Charcott, in the parish of Leigh, esq. = ... daughter and heir of Nicholas FitzHerbert, of Wrotham, co. Kent, gent.

Robert Roe, second son, born at Leigh, near Penshurst, of which church he was a benefactor, and built the steeple. =

Sir Thomas Roe, son and heir, Lord Mayor of London, bore for his arms, arg. a chev. az., betw. three trefoils, per pale gu. and vert, and gave up the ancient arms. = Mary, daughter of Sir John Gresham.

Robert Roe, youngest son = Eleanor, daughter of Robert Jermin (Jermy) and Ann Calthorpe, his wife.

Sir Thomas Roe, son and heir, who had the certificate.

Sir Thomas Roe, Lord Mayor of London in 1569, bore the arms mentioned in the foregoing pedigree, with the addition of three bezants, in chief a crescent for difference. *Crest.*—A stag's head couped gu. and attired or, charged on the neck with a mullet for difference.

Sir Nicholas Roe, knighted by King Charles, bore the same arms as above, but the crest was—A goat's head couped gu., charged with three bezants.

John Rowe, of Lewes, co. Sussex, obtained a confirmation of arms 24 May, 1614, as follows:—1 and 4, arg. a chev. sa. betw. three lions' heads gu.; 2 and 3, erm. a lion pass. gu. betw. three fleurs-de-lis, az. *Crest.*—From a coronet or, a demi-lion gu., in the dexter paw a Danish mace, erect sa., spiked and garn. of the first.

Roger Rowe, of Alport, co. Derby, elder brother of Sir Francis Rowe, obtained a grant of arms 9 June, 1608—Per pale or and gu., a lion ramp. within an orle of trefoils, all counter-changed. *Crest.*—An arm vested gu., cuff arg., the hand ppr. grasping a garb fessways or.

Robert Rowe, of Windle Hill, co. Derby, and Roger Rowe, of London, sons of Henry Rowe, son of William Rowe, of Windle Hill, obtained a confirmation 9 July, 1612—Or, on a bend cotised az. betw. six trefoils vert, three escallops of the first. *Crest.*—A cubit arm erect, vested erminois, cuff arg., in the hand ppr. a trefoil vert.

Thomas Rowe, of Clapham, co. Beds., Alderman of London, son of Robert Rowe, second son of Reynald Rowe, of Kent, confirmation of arms and grant of crest 23 April, 1567. The same arms and crest as Sir Thomas Roe, Lord Mayor of London in 1569. (See above.)

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(THE SENIOR FUND FOR THE RELIEF OF THE STARVING AND HOMELESS PEOPLE OF POLAND)

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AN area seven times the size of Belgium has been ravaged four times by the Germans. Millions are homeless and starving. Old men and women have lost the roofs over their heads, and when children stretch out their thin arms crying for bread, their mothers can only answer with tears.

The spectre of hunger has cast its withering hands over the vast land between the Niemen and the Carpathians. Workmen have lost their work, for all the workshops and factories are shut. The plough is rusting for want of use, for the labourer has been robbed of tools and seed. Epidemics have spread throughout the country, and the domestic hearth is extinguished.

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The Great Britain to Poland Fund, which the Empress Marie Féodorovna has affiliated with the Russian Red Cross, has a deputation working behind the Russian lines, and no part of the money it has collected has passed through German or Austrian hands.

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NOVEMBER, 1915 ONE SHILLING NET Vol. XLIII. No. 171

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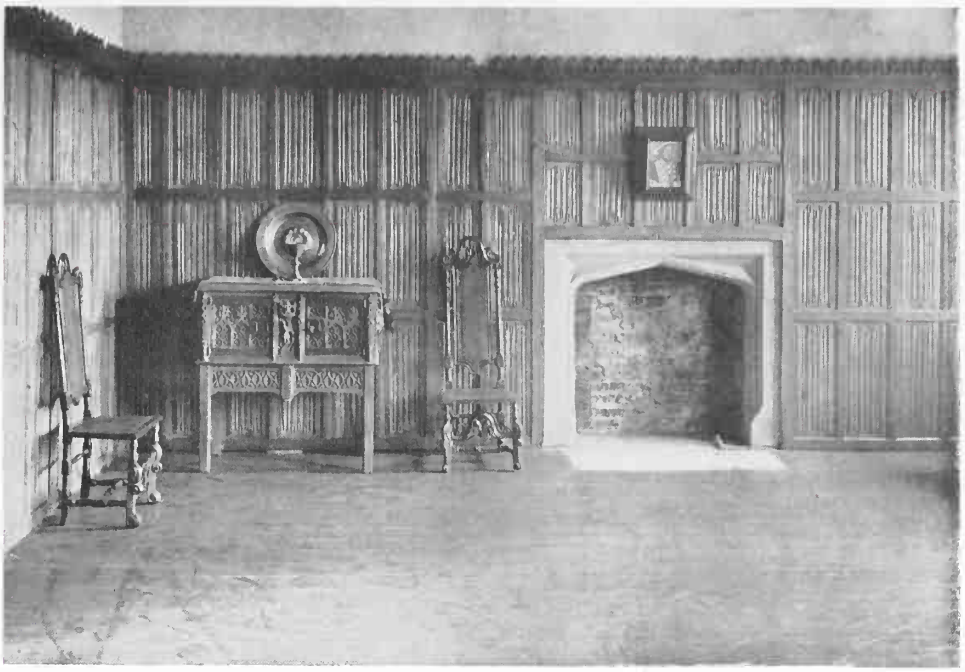

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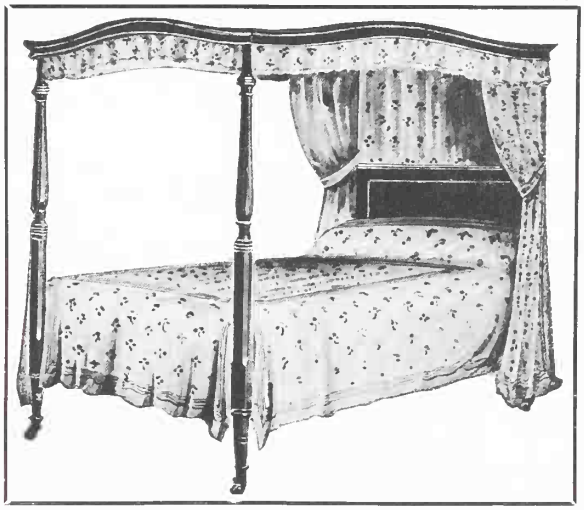

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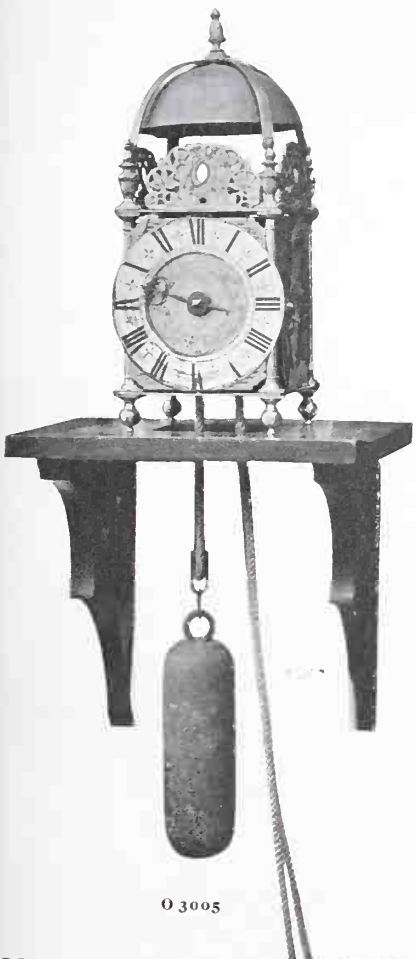

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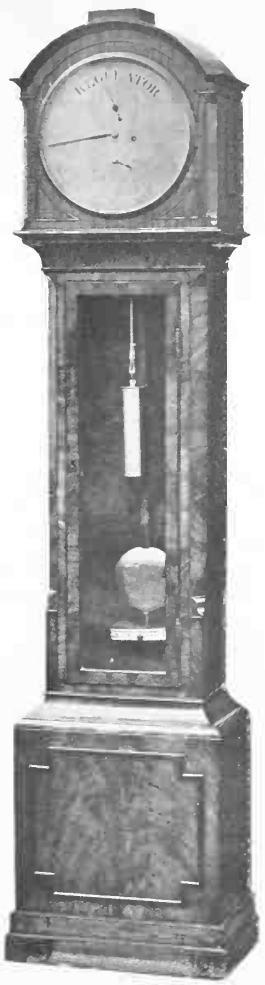

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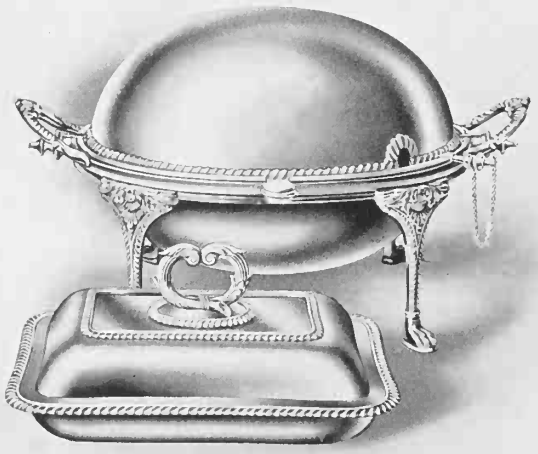

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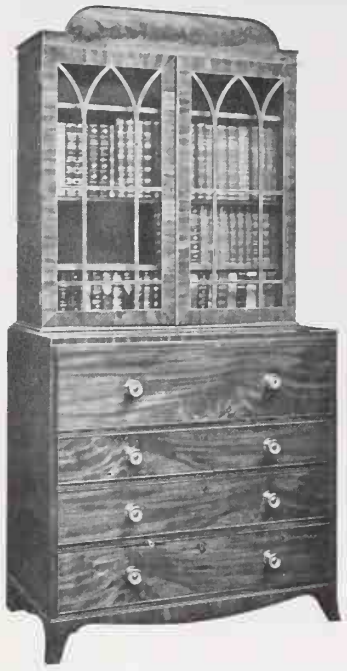

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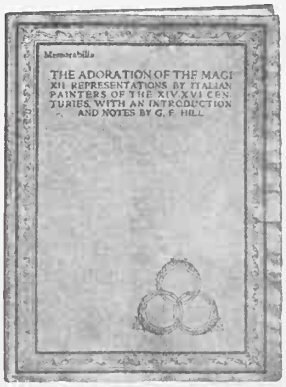
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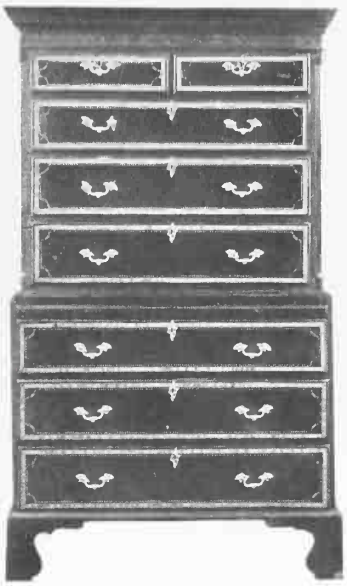

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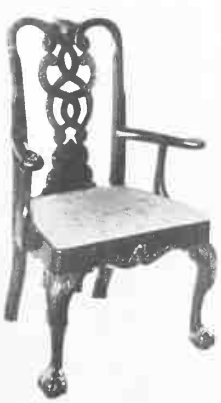

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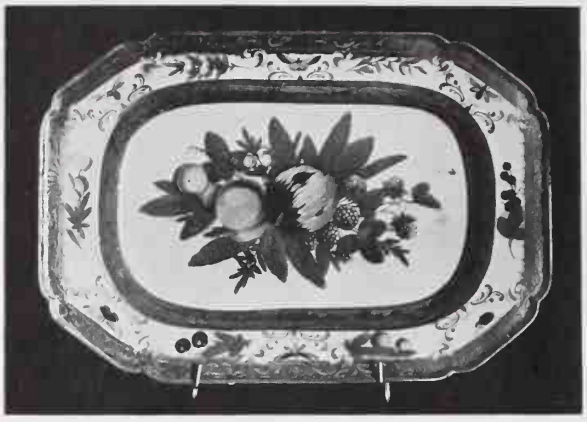

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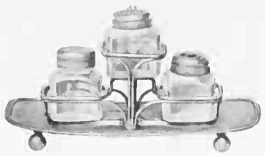

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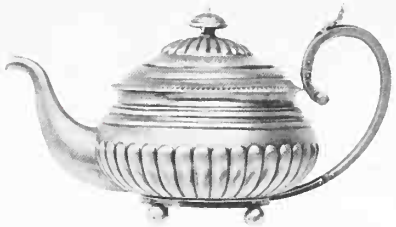

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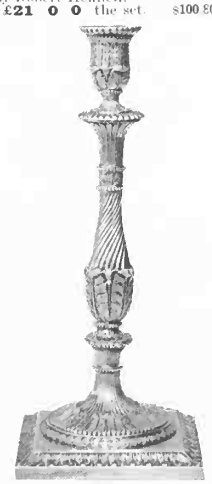

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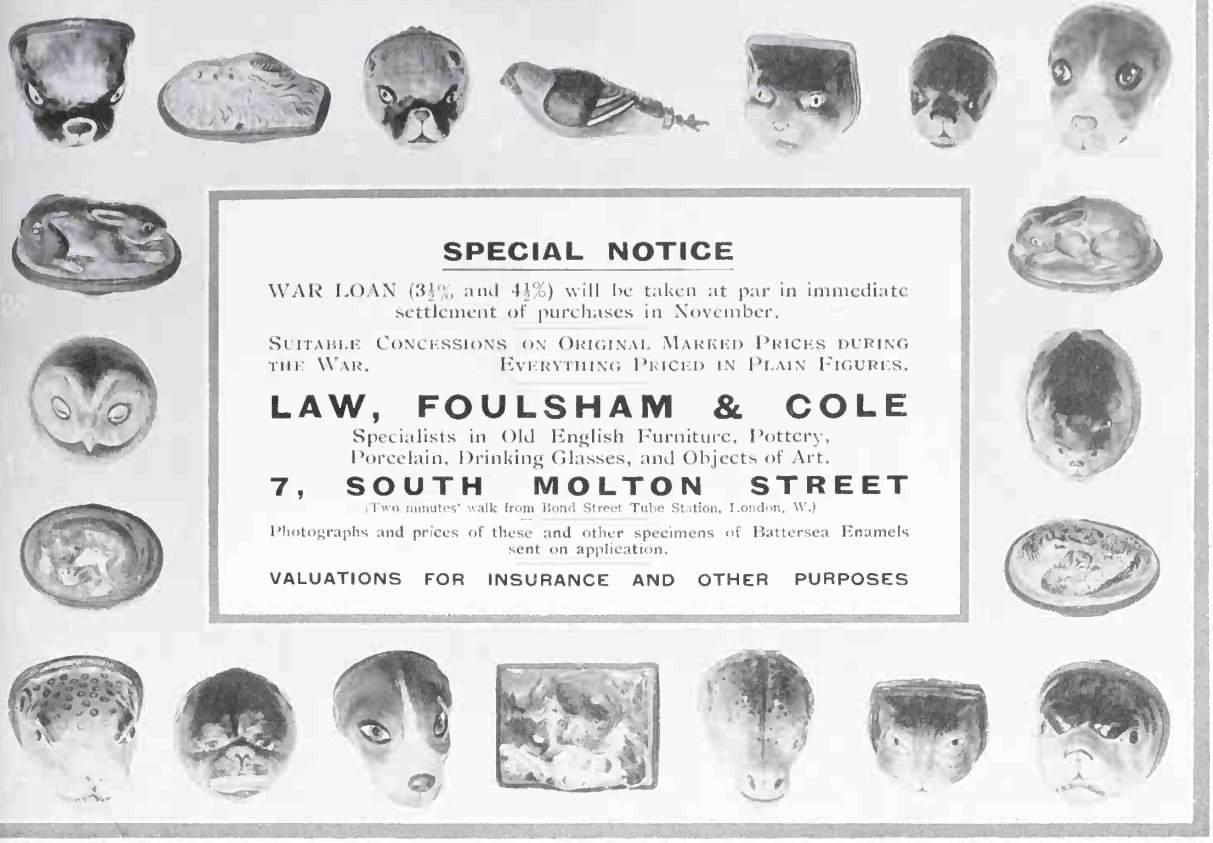

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ART AND THE BUDGET

:: An Essay on :: Artistic Economy

BY THE EDITOR

The Budget will be stale news when these lines are printed; it was stale news even when Mr. McKenna made his Budget speech, for, with the exception of some of the minor details, its provisions had long ago been anticipated. Yet though the new taxation was foreseen, its burden is none the less heavy. A *régime* of compulsory thrift had already been initiated in many households formerly conducted under conditions of easy affluence. This will have to be extended and intensified.

It will cause the curtailment of occasional luxuries which, perhaps, were not particularly appreciated, and of others which, from constant use, were regarded almost as necessities. These last will be trenched upon more sparingly than the others, and in that lies the danger of the situation, for in most instances these familiar luxuries consist of things of no particular advantage to ourselves, and the production of which adds nothing to the permanent wealth of the nation. Whatever form they take, whether they are harmless or even beneficial to our persons, the salvage of these luxuries should not be the chief end of our economies. The latter do not fully fulfil their purpose unless they result in a saving to the nation as well as to ourselves. This can only be effected when we cease to send money abroad for articles there is no necessity to purchase; when we cease to employ people to minister to our habits of self-indulgence who could be advantageously utilised as war-workers; and when we try to keep in as full employment as possible those who are fitted neither to become war-workers nor soldiers, and whose productions will add to the permanent wealth of the country. Such a programme is only to be achieved at the cost of relinquishing long-formed habits, of sacrificing some of our accustomed comforts, of thinking less of ourselves and more of others; and yet if we can accomplish it, the war will have proved but a blessing in disguise. We shall emerge from it with higher ideals, and even greater wealth, and England will be both morally better and more prosperous.

It is somewhat of a paradox that most of our wasteful luxuries are connected with the primitive necessities of life. Many of them are based on principles of false economy, for much of our waste is consummated under the guise of saving money by buying cheap and worthless substitutes for articles of value. But let us go into the matter from the beginning by distinguishing between luxuries and necessaries. According to the popular idea, the latter only comprise food, fuel, clothing, and shelter. But this is the standard of the savage; it takes into account merely our bodily requirements. Cultured nations must provide also for their intellectual needs, and these can only be satisfied by the creation of art—using that term in its widest sense as including painting, sculpture, literature, music, and architecture. It will be noticed that science is not spoken of as ministering to our intellectual needs, for practically it is wholly employed in the service of the body. Whether it enables us to speak across continents or bombard cities removed by half the breadth of a province, it adds nothing to our culture or our ethics. The Germans have effectually proved this, for though among the greatest of scientific nations, they are inferior in all the essential attributes of civilisation to the Greeks who lived at the time of Homer, when science had hardly emerged from its swaddling-clothes.

Now the danger to be feared from the Budget taxation is that it will cause many people to stop purchasing intellectual necessaries, or, in other words, supporting art, while still clinging hold to many of the wasteful luxuries which minister to their bodily comfort. There are advocates for this course of action. They urge that if we give up these luxuries, it will dislocate trade; workpeople will be thrown out of employment, factories will stand idle; and as

England's riches—the silver bullets with which she hopes to win the war—are dependent upon her industries, it is necessary to keep them going at all costs. These arguments are plausible, but are they based on correct premises? Let us examine them in regard to my own pet luxury—tobacco. Probably I shall never entirely give it up, for habit is stronger than conscience, and though its use may be pernicious rather than beneficial, my pen would glide less easily without the help of the fragrant herb. But am I to excuse my weakness by thinking I am keeping people in employment who would otherwise be thrown out of work. Alas! I have no such consolation. My favourite brand of cigarette is sometimes hardly obtainable, as the makers can scarcely cope with the demand for it, many of their employees being now more usefully employed in war-work. The match manufacturers are in a similar plight. The bringing of the tobacco from America only serves to fill space in our vessels which might be better occupied, and to congest our already over-congested ports; while the money paid for it goes to swell the gigantic debt the nation is piling up for unrequited imports. My expenditure on tobacco, then, helps only the tobacco planters in America, whom I have no special desire to benefit. So, too, with motor-cars. English makers are so full up with Government work that they are unable to supply even the commercial needs of the country. Every fresh pleasure car ordered at present must either mean money going abroad for its purchase, or else men being taken away from work of vital necessity to the nation. Every old one in use without justifiable necessity means a wastage of petrol and needless wear and tear to the roads. At the time I write Piccadilly and Park Lane are up for repairs; if they had not been worn by needless pleasure traffic, the roadways would have remained sound for another year, and the rates relieved by a proportionate amount. I am not asking motor-car owners to scrap their vehicles any more than I am asking smokers to entirely cease their habit. But I want to point out that all economies in these directions are counterbalanced by no drawbacks; they thrust no one out of employment, and effect a saving for the country as well as the individual economist. There are many other economies which would be equally advantageous. One is the saving of light. We may grumble at the cimmerian gloom which reigns over the public ways at night, but it is not without its advantages. There is no doubt that before the war the lighting of London by night was wasteful in its prodigality. The town was gradually turning night into day. If the new condition of things drives us back to earlier hours, it will not have occurred in vain. The public saving of gas and electric light must have made an enormous reduction in our consumption of coal. But cannot this be further aided by private economy? Much light is still wasted indoors by needless profusion and unnecessarily late hours. Every penny that is saved in this manner is an addition to the national resources.

It is not, however, for a magazine like THE CONNOISSEUR to deal with economies not directly affecting art. The object of this article is to point out that many so-called economies made at the expense of art are harmful not only to the artists and craftsmen who suffer by them, but also to the economists themselves and to the nation at large. These economies take two forms—a total cessation of purchase of the higher forms of art, and substitution of cheaper articles for the work of artists and craftsmen. Let us take the latter form first. One hears on all hands that people are not so much buying fewer things as cheaper. They indulge in cheaper materials, substitute machine lace for hand-made, plain china for decorated, roughly made for finely finished furniture, and practise a hundred economies of the same nature. These economies are natural; they accomplish their purpose with the least discomfort to the economist. But what is their ultimate effect? Nearly all these substitutes are produced by machinery; their extended use tends to make them dearer, and so form a greater tax on the pockets of the poorer classes who are accustomed to use them; and above all, their production uses up the labours of mechanics and mill-hands who might be better employed as war-workers. On the other hand, skilled craftsmen are thrown out of employment; and skilled craftsmen—lace-makers, china artists, and the like—are not fitted to become war-workers; their hands would lose their cunning if used in rough manual labour. If you turn them adrift, you cannot reinstate them again; a year or two, or even a few months at rougher work, will have unfitted them for their present employment. Is it too much to ask those who must economise as far as possible to buy fewer things rather than cheaper things. The investment will be better in the end. The work of the artist-craftsman always possesses a permanent value, while the work of the mechanic has no value beyond its utility.

To those who have given up purchasing the higher forms of art it is less easy to offer advice. Many connoisseurs are still adding to their collections to the best of their ability, and by so doing are acting wisely both in their own interests and those of the country. On the one hand they are buying works of fine art at lower prices than they have touched for many years, and probably at lower prices than they

ever will touch again; on the other hand they are helping to keep the flame of art alight to maintain our place as a cultured nation, and hand down the memory of the present generation to posterity. Presumably those who have ceased to buy have done so from lack of means; and yet one cannot wholly accept this explanation, for there appears to be an abundant sale of works of art and literature dealing with the war. Some of these are serious efforts, but the majority are merely catchpenny productions, which will be forgotten when the conflict is over. To buy such works may be better than buying nothing, but collectors must remember that it is the higher forms of art, in whatever form they manifest themselves, which are best deserving of their support. Nor are these higher forms of art of necessity the most costly. Rare beauty frequently appears under humble guises; it may be found in a piece of pottery, an unpretentious etching or a cheap lithograph, as well as in important pictures or statues. In England, during the eighteenth century, the period of the most complete accomplishment in English art, the productions of the cabinet-maker, the potter, and the engraver rivalled in their technical excellence the masterpieces of Reynolds, Gainsborough, and Romney. And in the same way to-day, those who desire to help art can do so without going beyond the limits of a shallow purse. "But," says one school of economists, "why should we go out of our way to help art when we and others are suffering from the effects of the war in the same way, though not to the same degree, as artists and art dealers? Their work may be essential to the culture of the nation. But culture cannot win the war; the victory is only to be attained by material strength. Let us drop all thoughts of culture for the time being and concentrate all our efforts on increasing our material resources." I have answered most of these objections in my previous article on "Art and Economy," in which I pointed out that the creation and preservation of art were among the most productive sources of wealth to the country. They are among the most important foundation-stones of English industrial greatness; take them away and the whole fabric is in danger of collapsing.

There is, however, another and even greater reason for the support of art, and that is the moral influence it exercises on the destiny of the nation. Paradoxical as the statement may appear, art exercises in the end a greater and more far-reaching political influence than either commerce or arms. The most poignant force in the consummation of Italian unity were the poems of Dante; they linked together the various provinces, speaking different dialects, and having conflicting commerical interests in a common heritage. Modern Greece owes its existence to the art and literature of its forefathers, produced hundreds of years before the beginning of the Christian era. Other provinces of the then great empire of Turkey had rebelled and been devastated without any other country raising a hand to interfere; but the desecration of this shrine of ancient art awoke the conscience of cultured Europe, and the battle of Navarino was the result. So too with Germany. Bismarck, Moltke, and the old Emperor William may have completed the edifice of German unity, but it was Luther, Goethe, Heine, with other writers and musicians, who raised the walls of the structure; and it is their influence, rather than the work of soldiers, politicians, and manufacturers, which constitutes the great asset of Germany's cause to-day.

The pro-Germans throughout the world do not base their sympathy with German ideals on the massacres enacted by her soldiers, the falsehoods disseminated by her politicians, or the floods of cheap products produced by her manufacturers; they admire her as a land of musicians, a land of great writers and painters, a land dotted over with many beautiful buildings and containing inestimable treasures of art. It was the moral force of art that created Germany; the material forces of arms and commerce, wrongly directed, are bringing about her destruction. France is even more indebted to her art and literature. Her political power was crushed to the dust by Germany in 1870; it rose again largely by virtue of the moral influence of these forces. However France might suffer from material weakness, she still remained a great nation, for her art and literature dominated the rest of the Continent, and on this foundation she has slowly rebuilt her material strength and political prestige. And England—does England owe nothing of her greatness to her art and literature? Fifty years ago we thought to build up an enduring industrial supremacy on the superiority of our machinery to that of the rest of the world. It lasted only until other nations could imitate, and in many respects surpass, us in what we regarded as our own peculiar province. Our political institutions have served us little better. For centuries we have regarded them as a cardinal foundation of our political power. But they have been emulated in nearly every country from the tropics to the poles, and we have an uneasy consciousness that some systems of government may be even better than our own. In what, then, lies the secret of our greatness? What is the centripetal force which has brought a quarter of the globe within the orbit of our empire? May it not be largely set down as the result of art—of the art which links all members of the English race together in a common heritage

and attracts races to ours by a common admiration and sympathy?

The Russian authors in their address the other day spoke of England as the land of Shakespeare. To them it was the greatest fact in her long and proud history. Could a greater be named? English culture, English elegance, English justice, and English freedom are the fruit of the literature created by him and the other great writers of the race, and of the arts and crafts practised by many generations of artists. It is by our literature and our arts, even more than by our bravery in battle, our skill in diplomacy, or our success in commerce, that English ideas and ideals have permeated into every quarter of the world. And through the promulgation of these ideals English commerce largely benefits, for whatever nation adopts our civilisation must use our dress, furniture, and household goods in attempting to emulate us. Thus art not only ministers to the intellectual necessities of the nation, but is one of the great feeders of its commerce. If we cease to support it, both our moral and material well-being are imperilled.

Unfortunately this condition of affairs is no remote danger. Hundreds of art-workers are now fighting at the front. Many of them will never return. When the war is over, can we make good the gaps in their ranks from those who through age and other disabilities have been unable to join His Majesty's forces? The answer must be no. Many of these, through lack of support, are giving up art and drifting into other vocations, and if the present state of things continue, few will be able to remain steadfast to their allegiance. Most of those who are thus lost to art will not return, as an interruption of this kind in an art career generally implies its termination.

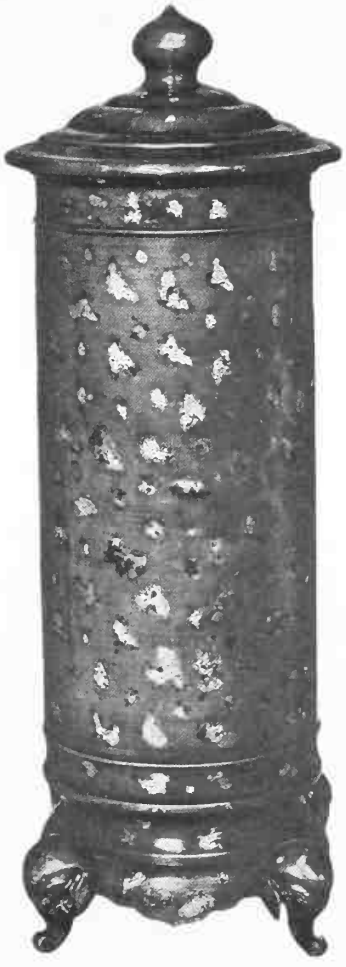
A national effort should be made to remedy this condition of affairs. In a few months' time, when the crisis of the war is passed, there will be an eager demand for memorials to those who have fallen. Could not many of these be put in hand now instead of waiting until there are more memorials wanted than there are artists to execute them, and need the memorials always take the same stereotyped form? Would not the memory of the dead be equally kept green by pictures or *objets d'art* presented to our public galleries, and marked by suitable inscriptions, as by monuments erected in little visited cemeteries? The thousands of business houses who have lost members of their staffs might employ artists to record their names in suitable designs which could be framed and hung up in a prominent place. These are only suggestions. In the meanwhile I would urge all who, by the exercise of a little self-denial, can manage to support art, to do so to the best of their ability, for on the greatness of her art the future moral and material well-being of England rests.

Gold-splash Bronzes in the Collection of Mr. Randolph Berens

By Egan Mew

THE most accomplished students of early Chinese bronzes—and no one, I venture to think, is much more than a student—are but tentative and often speculative authorities on this large and interesting subject. Their warnings as to the careful reproductions of ancient types and inscriptions, false patine, and doubtful histories are excessively bewildering. In these circumstances it is well, perhaps, to follow the example of Mr. Berens, who has sought to please his own taste, and gathered together some two hundred specimens of this particular class of bronze, many pieces of which are undoubtedly of great antiquity, almost all of considerable æsthetic value.

In the Loan Court at the Victoria and Albert Museum are two large cases containing about fifty of his gold-splash bronze vases and other objects connected with Chinese temple services. The first case is spoken of simply as Chinese eighteenth-century work; the next is not yet described. The forms of these pieces, as is shown in the illustrations, are traditional and often beautiful, the colour of the bronze varying through every shade of brown, the splashes of gold being of almost uniform brilliancy. The illustrations of these individual pieces and groups will give a clear idea of the forms and uses of these many objects of art; but the colours are difficult to reproduce, and are really only seen to advantage in a room or gallery properly arranged for the display of their beauty.



NO. I.—A LARGE CYLINDRICAL VASE, WITH STAND AND COVER USED TO HOLD THE PETITIONS OF THE FAITHFUL, AND PLACED BEFORE THE ALTARS OF THEIR GODS
AN EARLY AND WELL-DESIGNED EXAMPLE OF GOLD-SPLASH

At Prince's Gardens, where Mr. Berens has also a fine collection of them, the effect is far more attractive than in the museum cases, and the history of these pieces takes on a much more convincing air in the surroundings which the owner supplies. As far as their collector is concerned, the interest in these objects of art began in 1902, when Mr. Berens happened on some examples in Cairo. But their first appearance in the markets of men was, according to the particulars Mr. Berens has discovered, owing to the famous Boxer riots of 1900. In that year the troops of the Allies entered the city of Peking in some force, and the English were quartered in the Temple of Heaven. All the important people had flown, and, as is usually the case in these affairs, we were accused of various robberies. There was plenty of talk of what Mr. Rudyard Kipling wrote of long ago as loot, loot, loot—

> "In the tunic an' the mess-tin
> an' the boot!"

But those who happened to be there know that the course of action was

NOS. II. AND III.—TWO FINE PIECES OF GOLD-SPLASH, SHOWING ONE OF THE MOST SIMPLE AND ONE OF THE MOST ORNAMENTED EXAMPLES IN THE BERENS COLLECTION BOTH NO DOUBT INTENDED FOR TEMPLE USES

quite otherwise, and that it was not our people, this time, who did the looting. As a matter of fact, very large quantities of objects of art were taken by

NOS. IV. AND V.—GROTESQUE INCENSE BURNERS OF THE TRADITIONAL FORM OF THE SACRED AND COMPLEX ANIMAL WHICH COMBINES SOMETHING OF DOG WITH LION THESE EXAMPLES ARE RICHLY DECORATED WITH RELIGIOUS SYMBOLS, AND ARE PROBABLY OF CONSIDERABLE ANTIQUITY

the Chinese servants, who remained about the temple, and sold for small sums in various places. Later these people, of course, explained that the foreign devils had stolen everything that was missing, and the authorities, who had their own troubles, accepted the story as very probable, or at least difficult to disprove. In the meantime the objects of gold-splash bronze were finding their way, quite modestly, into the market. At Cairo, Mr. Berens knew a dealer of repute who had sent an agent into China. Some of the bronzes had become the property of the dealer in Egypt, and eventually passed into Mr. Berens' collection. Having learnt the story of these objects, he pursued them wherever he chanced to be, and, as has been stated, gathered a large number together. Mr. Berens often returned to Cairo, where he was enabled, through the same dealer, to get more and more examples from the Temple of Heaven. But even in a London sale-room he happened on a group of ten examples, which were sold at a price which he considers would be about the just market value for one of the largest of them. No doubt on many occasions large prices have had to be paid, and thus this chance find in London helps to adjust the average, as happens with most collectors who are at once so enthusiastic and persevering as Mr. Berens.

In the collection shown in 1915 by the Burlington Fine Arts Club, to which one's memory will often turn for historic examples of the Chinese crafts, there was an incense box of this work, lent by Mr. R. H. Benson, firmly attributed to the Ming dynasty. It is $2\frac{1}{2}$ inches in diameter, with a cover chased with a floral scroll pattern which had originally been gilt. This combination of gilt and gold-splash is particularly interesting, and does not appear in many known examples. In the same exhibition was a gold-splash incense burner, lent by Professor Norman Collie. The shape is that of a bowl with two bar-handles, and the mark of the reign of Hsüan-tê, (1426–1435), but the catalogue had no doubt in attributing it to the seventeenth century. These pieces are typical. In regard to many examples, there is a strong feeling of what the Chinese call no enthusiasm in regard to the marks. A learned and confident writer on the subject has stated it

NOS. VI. AND VII.—FORMS OF INCENSE BURNERS IN GOLD-SPLASH BRONZE OF ALMOST IMMEMORIAL STYLE
THE EXAMPLE ON THE RIGHT IS OF PARTICULAR BEAUTY, OBVIOUSLY THE WORK OF A DEVOUT ARTIST OF AN EARLY PERIOD

No. VIII.—THESE FIGURES, OF ABOUT 6 TO 8 IN. IN HEIGHT, ARE NOT INFREQUENTLY FOUND IN THIS PARTICULAR CLASS OF BRONZE, WHICH LENDS A DISTINGUISHED QUALITY TO THE ORIGINAL DESIGNS

No. IX.—A LARGE JAR WITH COVER, 3 FT. IN HEIGHT
THIS CLASS OF BRONZE IS HERE SEEN IN ITS SIMPLEST AND, FROM THE POINT OF VIEW OF COLOUR AND MATERIAL, ITS MOST SATISFYING FORM

NOS. X. AND XI.—THE TOP ROW SHOWS A COLLECTION OF SMALL SACRED VESSELS IN USE IN MANY DIFFERENT PERIODS
THE TYPES ARE CONVENTIONAL, AND OF GREAT ANTIQUITY
THE VASES ON THE SECOND ROW ARE LARGE AND MASSIVE PIECES, OF BEAUTIFUL PROPORTION AND COLOUR

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GROUP OF SPLASHED BRONZE VASES
In the possession of Mr. Randolph Berens

No. XII.—A FINE EXAMPLE OF A SIMPLE AND EFFECTIVE USE OF GOLD-SPLASH BRONZE ITS CARVED WOOD COVER WITH JADE TOP, AND ITS CAREFULLY PROPORTIONED STAND, GIVE A BOLD AND PLEASING RESULT THE BRONZE IS ABOUT 14 IN. IN HEIGHT

No. XIII.—SUCH A GROUP AS THE ABOVE PRESENTS MANY EXAMPLES OF THE KIND EXPORTED INTO AFRICA, ALWAYS OF FINE DESIGN AND OFTEN OF GREAT ANTIQUITY THESE PIECES ARE ATTRIBUTED BY SOME AUTHORITIES TO THE EIGHTEENTH CENTURY

No. XIV.—A PARTICULARLY FINE TYPE OF INCENSE BURNER
THE BRONZE PIECE IS SOME 8 IN. IN HEIGHT, AND THE STAND, WHICH IS NOT FULLY REPRODUCED HERE, BALANCES AND MAKES THE PIECE A VERY DECORATIVE OBJECT

Nos. XV. and XVI.—TWO EARLY VASES, BOTH RATHER OVER 12 IN. IN HEIGHT, WHICH ARE NOW LENT TO THE VICTORIA AND ALBERT MUSEUM
THEY ARE DOUBTLESS OF AN EARLY DATE, BUT THE MARKS IN SUCH CASES ARE NOT CONSIDERED RELIABLE

No. XVII.—THE CHINESE PEACH OF LONGEVITY IS ONE OF THE MOST ENGAGING FORMS IN ORIENTAL ART IN THIS EXAMPLE, ON ITS STAND OR TABLE, IT IS SEEN TO GREAT ADVANTAGE THE BRONZE IS ABOUT 8 IN. HIGH

No. XVIII.—A SIMPLE VESSEL, SOME 10 IN. IN HEIGHT, WHICH SHOWS THE SURFACE OF GOLD-SPLASH BRONZE WITHOUT ANY APPLIED ORNAMENTATION THE CARVED WOOD COVER AND STAND SUPPLY THE DECORATION APART FROM THE BRONZE

is a regrettable fact that the enormous majority of those bronze pieces which are still ancient are copies of still earlier examples from which they may have borrowed the inscriptions and decoration.

No. XIX.—THE MIDDLE PIECE, MADE FOR THE AFRICAN MARKETS, IS 4 IN. IN HEIGHT AND 12 IN. IN LENGTH THE OTHER PIECES ARE VASES ON WELL-KNOWN DESIGNS, SUCH AS HAVE BEEN IN USE IN THE EAST THROUGHOUT THE AGES

At South Kensington there are some gold-splash bronzes which belong to the museum. One is stated to be late seventeenth-century work, although it is dated the fifth year of Sien Tê, *i.e.*, about A.D. 1430. Another interesting example, belonging to the Victoria and Albert Museum, is not described in any way. Whether this may be the result of the reticence of knowledge, or merely to show that the piece is under official observation and consideration, is among the agreeable mysteries that always hang about museum exhibitions like music round a shell.

In any case, these affairs hint that it is no easy matter to date some of the gold-splash bronze work, although the form of an example may, at least, be expressive of its use or appropriation, and thus suggest a line of research. The specimens which Mr. Berens has brought together with such infinite care are often marked, according to his reading, "Ta Ming Suentih Nien Chi" (Great Ming (dynasty) Suentih period made ——).

Hsüan-tê, as the variously-spelt name of the emperor is often written, reigned from 1426 to 1435, when art was greatly encouraged, and doubtless some of the large specimens in this collection were then produced; but it must be owned that copies of the work of this period are not uncommon, and, except perhaps to a few of the elect, of almost equal interest. Much can be done with a bronze that is two hundred years old which will enable many people to believe it to be of a far more reputable age, and as the passion for extremely ancient examples increases, so will the supply grow.

No. XX.—THE MAIN ATTRACTION OF THE FOUR ABOVE EXAMPLES MAY BE FOUND IN THE BEAUTY OF THEIR SURFACES THE VASE ON THE LEFT IS ABOUT 12 IN., THE SMALLER VESSELS 3 OR 4 IN., AND THE INTERESTING ANTIQUE EXAMPLE ON THE RIGHT, WITH ITS CURIOUS APPLICATION OF GOLD, IS ABOUT 15 IN. IN HEIGHT

Amongst the most beautiful and undoubted examples of gold-splash bronze in the Berens collection are the following pieces:—

The cylindrical vase (No. i.) has many original qualities of great interest. Its proportions are admirable; its nicely adjusted bronze stand, with well-modelled elephant heads, gives it considerable character, the elephant being among the beasts of heaven: and the fact that for many generations this cylinder was used by the faithful as a vase in which to place the petitions with which they ventured to approach their gods. If, as is supposed, it came from the Temple of Heaven in Peking, it must have stood before the altars thousands of times, the bearer of a million human petitions to gods whose ineffable patience doubtless withstood the stupidity of the race of men with complete composure.

No. XXI.—THE LOTUS-FLOWER BOWL AND CURIOUS INCENSE BURNER ARE CAST IN A RATHER LESS HEAVY TYPE OF BRONZE THAN MOST OF THE PIECES IN THIS COLLECTION: THEY SUGGEST COMPARATIVELY RECENT DEVELOPMENTS OF THE ART

Nos. ii. and iii. show a nice contrast in the style of this bronze work. From the great simplicity of the broadly designed bottle to the elaborate dragon decoration of the vase is a far cry, but the material is almost equally effective in both cases, although one's personal feeling is for the quite unornamented piece.

In all bronze work more or less grotesque or decorative and symbolic representations of animals are used, but perhaps especially in various forms of wine vessels and for incense burners. The two curious dogs of heaven shown in Nos. iv. and v., decorated with flames and clouds, have been popular with many craftsmen, and show the flashing quality of gold-splash with remarkable effect. For European taste the classes of burners shown in Nos. vi., vii., xii., xvii., and xviii., although based on the most antique forms, are more attractive. The beauty and simplicity of the designs, the restricted ornamentation, and the solid character of the work, is in the present-day taste for large feeling and elemental conceptions. This last quality is also very fully shown in many fine jars with covers in Mr. Berens' collection. Several of these examples are nearly three feet in height, and are admirably proportioned and well formed to display at its best this class of bronze. Doubtless the examples of which we give photographs were intended for temple uses, but, like so many other objects of Chinese art, they fit into a modern decorative scheme with excellent effect. Elaboration in splash-gold belongs, as in other arts, to a later period than examples of these large, simple jars. The figures of gods and their priests have not infrequently been very beautifully produced in this bronze, but the flecking of the gold on face and body and dress is not always pleasing to the Western eye, although it is a sort of convention which the more truly artistic Oriental appreciates highly.

Nos. x. and xi. may help to give some idea of the enormous variety of designs that have been collected in this bronze. Unfortunately there is not room on these pages to arrange the pieces exactly to scale, and thus the vases do not always suggest the idea of size and dignity which will be found in the original pieces—now in the Loan Court at the Victoria and Albert Museum.

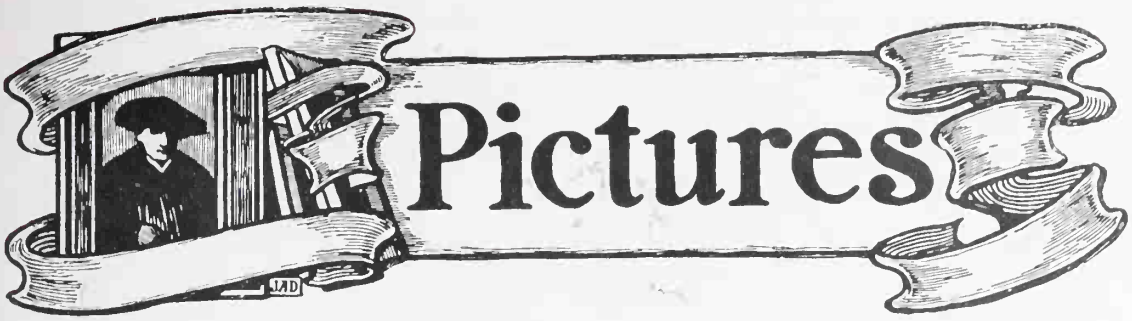
The large piece, No. xii., well displays the beauty and grace attainable in this work. The ebony stand

and cover, with jade handle, of course, greatly help the decorative effect, but the actual bronze in this case is of beautiful colour and fine design. The two rare and early vases, Nos. xv. and xvi., represent the quality of the patina and the effects of time have endowed them with peculiar grace and charm. Such pieces as those shown in No. xxii. possess all these qualities, which make the great attraction of gold-

No. XXII.—THE FIRST EXAMPLE ON THIS PICTURE SHOWS A VERY BEAUTIFUL LIBATION VASE OF AN EXTREMELY FAMILIAR FORM THE OTHER OBJECTS EACH DISPLAY THE CHARM OF GOLD-SPLASH BRONZE FROM EARLIEST DATES TO MODERN TIMES

the gold-splash in its most interesting form, strong in design, delicate in decoration: there is a distinction in these two particular pieces which makes them of infinite value from the æsthetic point of view, quite apart from their historical interest. Such examples as the incense burner with dragon handles at the sides and on the cover shows, in one piece, many of the characteristics of this kind of work in bronze; the reticence of decoration and the solidity and time-defying qualities of gold-splash are here seen to admirable advantage. Just how fully the gold can be used as ornament without other decoration will be seen in many large, plain jars and various pieces in which sobriety of manner is carried to its ultimate point. But in all old work of this class splash, while many of the other illustrations give examples of the extremely diverse vessels which were, at various periods, produced in this particular class of bronze work.

Among the most satisfying and effective examples of this art which Mr. Berens has brought together with such infinite pleasure and care, I should be inclined to elect for especial praise the simple jars already mentioned, the fine vessels with carved covers, such as that in No. xii., the beautiful vases Nos. xv. and xvi., and the incense burner in the form of the peach of longevity, No. xvii. These pieces are mentioned merely for their beauty of form, and not on account of their period, which is often rather a doubtful subject on which to hope to convince a sceptic age.



Some Pictures in Mr. George Leon's Collection
Part II. By C. H. Collins Baker

REGARDING the successive waves of portraiture in England, we are often tempted to notice only the crests—for instance, Van Dyck and Gainsborough and Reynolds. Thus devoting our attention to the summits, we are apt to overlook intermediate forces in the continuous succession. The break between John Greenhill and Edward Edwards (since we happened to discuss them both in our earlier article on Mr. Leon's portraits) is remarkable enough, and almost inexplicable if we fail to acquaint ourselves with the links connecting Lely's tradition and Reynolds's or Gainsborough's. Discussing this very point some years ago with a well-known Dutch critic, I brought in Kneller's name, and was pleased to find that in Holland there were some at least who suspected how important he is in this evolutionary context.

The reasons for our confirmed neglect of Kneller are part prejudice, part ignorance, and to some extent just retribution. Our prejudice against him, although we do not realise it, is largely explained by the fact that his sitters wear perruques. Rigaud and Largillière share this disadvantage with him. People may at first feel inclined to deny this, but reflection will persuade them that in judging a portrait of an opulently bewigged man they bring to bear minds instinctively prejudiced by the artificiality of his perruque. The easy mental exercise of trying to visualise a Rembrandt in a Marlborough wig will prove my contention. On account of this prejudice, our ignorance of Kneller is not so surprising. Naturally biased against him, we have not taken pains to discriminate between Kneller the fine painter and draughtsman, and occasionally the refined, dignified, and interpretative artist, and Kneller the bored and slipshod society painter. Thus has Nemesis overtaken him.

But the rare student who has taken his measure recognises that Kneller is one of the best draughtsmen who have worked in England, and a technician of extraordinary science, flexibility, and mastery. Such a student knows that beside Sir Godfrey's knowledge and expression of form, and his almost insolent brilliance of handling, Reynolds and even Gainsborough seem shallow draughtsmen and clumsy or flimsy brushmen. A Kneller of the rank of Mr. Leon's *Marquess of Tweeddale* (engraved by Smith and published in 1695) has this wholesome effect. For its drawing is the manifestation of thorough knowledge, both of subject and statement, and its pigment is a classic exhibition of subtlety and power. And if we can overcome our inherited reaction rom the types and coiffure of the perruque age, fairly conceding that, after all, Kneller's interpretation of the sort of person that this Lord Tweeddale must have been is uncompromisingly convincing; and if we can distinguish between Kneller the observer and the sensuality and smugness and unimaginativeness that he dispassionately recorded, we must admit that, when at his best, he ranks very high among portrait painters of the second line.

From Kneller to Roslin, to whom the portrait of Admiral de Suffren is reasonably attributed, is another step in the history of portraiture. In France the influence of Van Dyck, blended with that of Rome, resulted in the Mignards and the Coypels, culminating in Rigaud and Largillière, the brilliant and florid exponents of the Louis Quatorzième. Largillière, it may be noted, had imported the science and the recipes of Lely's studio into France, and through him the traditions of the anglicised Van Dyck trickled on, finally running dry in the heterogeneous art of the Nattier, Drouais and Vigée le Brun decadence. But parallel with this languid and artificial type of portraiture lay the highly original and animated art of Quentin de Latour (1704–1788) and J. B. Perroneau (1731–1796). Latour's vogue began about 1740, when Roslin, the young Swedish student, was a little over twenty. He was accepted by the Academy in 1753, and in 1765 his success, in competition with Greuze, with a portrait group of the Duc de Rochefoucauld's family, consolidated his position. Roslin's style is that of Latour, as opposed to the conventionality of the other school. Alert, vivacious, and actual, his portraits have survived in our esteem the facile artifice and irritating airs and graces of the Largillière tradition. As a technician Roslin, like most of his contemporaries, was a sound craftsman; his drawing is crisp, his colour luminous, and his sense of arrangement always happy and alive. Though we can trace the studio properties of the Van Dyck convention in the admiral's graceful gesture, and his accessory helmet filling up the corner, yet we are bothered by no feeling of studied posture and mechanical apparatus. We are saved that inconvenience by the honesty of Roslin's interpretation of his sitter. The latter — it may be recalled — was the hero of six drawn battles with the English fleet off India during the pre-Revolutionary war, and only the poor support of his captains prevented him from gaining a decisive victory.

PORTRAIT OF THE MARQUESS OF TWEEDDALE BY SIR GODFREY KNELLER

Of the earlier French school Mr. Leon has two portraits of considerable interest. The first, a *Portrait of a Bearded Man*, in rose-red and white, comes from that hardly disengaged school grouped under the generic title of Clouet. Within this group, which is best known by the numerous drawings at Chantilly of François I.'s court, distinct artistic personalities can be made out, and recent French research has been occupied in discerning their work. In a matter of shades so fine as those distinguishing these Clouet draughtsmen, one must go discreetly. That there is a quality in Mr. Leon's portrait not exactly reproduced in the Chantilly drawings may be true, and I believe that an eminent authority has suggested that something Flemish tinges the portrait. On the other hand, it is so close to the Clouet group, not only in detail of form, but also in temper, that we may at least provisionally place it in that brilliant and charming school. For some reason the parellel series of court drawings—Holbein's incomparable record of the great world of Henry VIII.'s England—is more widely known than these Clouet drawings. Nevertheless, allowing for the eclipsing quality of the Holbein Windsor series and the inevitable inequalities in a collection of drawings by different hands, the Clouet

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PORTRAIT OF A BEARDED MAN — SCHOOL OF CLOUET

group is an astonishingly fine achievement, versatile in character, brilliant and sensitive in drawing, witty in mood. Mr. Leon's crayon, with much the same quality of draughtsmanship, is more subjective in attitude, as though the artist had indulged a vein of tender sentiment, which in his usual detached attitude of shrewd amusement is restrained.

The second portrait of the French school, to which I have referred, comes from the next century, the seventeenth. Here, again, we have the interesting factor of the unknown painter. I believe a former attribution for this *Portrait of a Professor, or Abbé*, was Dutch school, which seems definitely wrong. In suggesting French school, *circa* 1650, we are nearer the mark, though even now we may have to qualify this ascription. For in that unexplored region of French portraiture, in which little is charted but the great names of the engravers, Mellan, Morin, and Nanteuil, and among painters those

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PORTRAIT OF A PROFESSOR, OR ABBÉ — FRENCH SCHOOL, CIRCA 1650

of Letevre, Sebastian Bourdon, and P. de Champaigne, there seems to have been an alien strain, apparently Flemish. However that may be, a portrait with so marked a personality as has this Abbé or Professor must sooner or later be traced home.

To wind up the French section of Mr. Leon's collection, I may just mention his Pater—*Le Baisé rendu*, engraved by R. Cooper, and an intriguing drawing formerly attributed to Chardin, to whose characteristic style it bears no real resemblance. Various names occur to one as more tenable, but none very convincingly. Perhaps our illustration will lead to the identification of this skilful draughtsman.*

The *Conversation Piece* we reproduce is clearly signed "J. M. Quinkhard, pinxit 1749." This prolific painter, Jan Maurits Quinkhard (1688-1772), is well represented in the Rijks Museum on a large and on a small scale. The popularity of little groups, led up to by the Netschers

* Dietrici has been ingeniously suggested as the author. Judging by his productions in the Boucher-Fragonard style, this seems to me not unreasonable.

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PORTRAIT OF LORD FITZWILLIAM'S MOTHER

FROM THE PAINTING BY P. HOARE

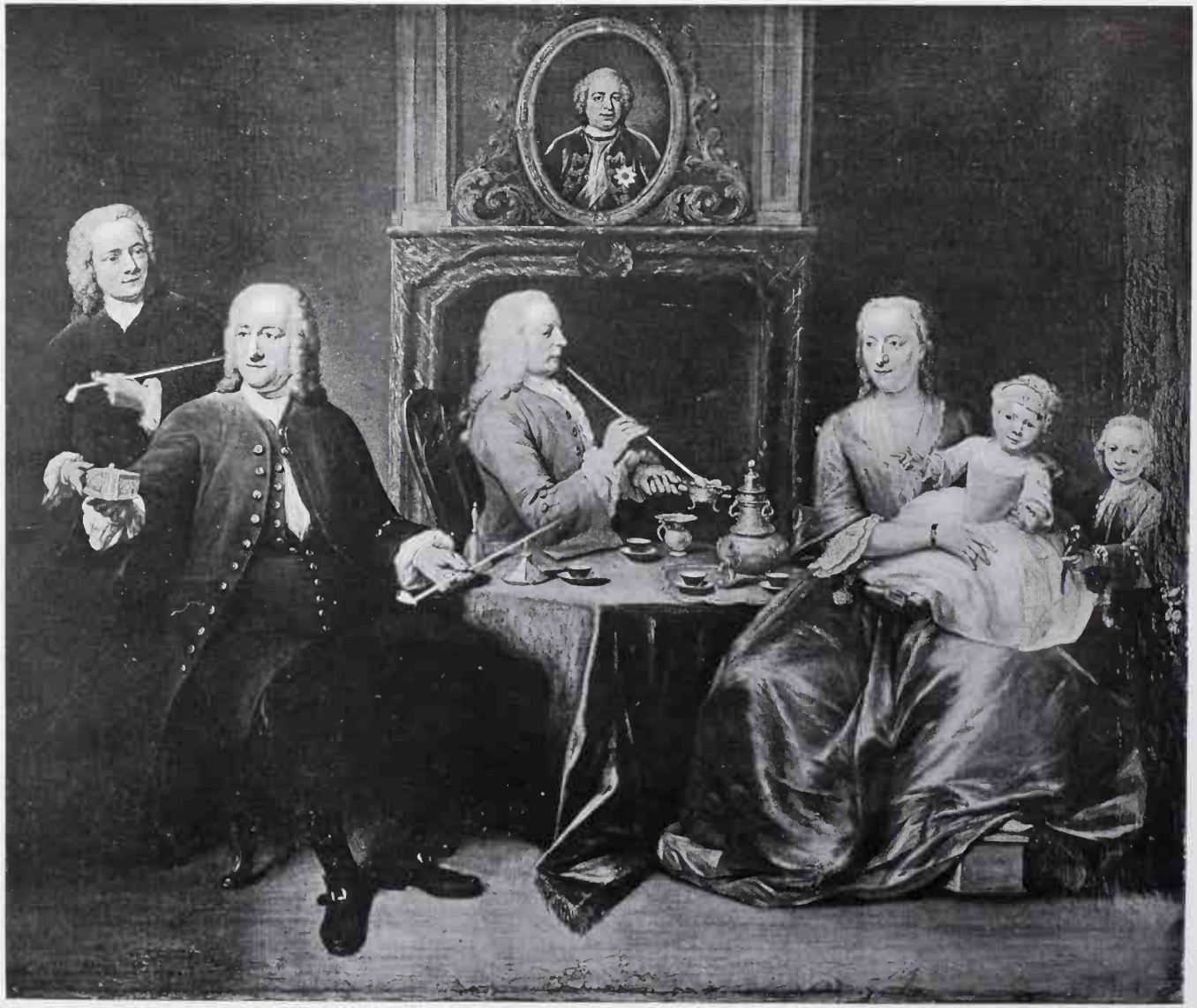
In the possession of the Rt. Hon. the Earl Fitzwilliam

Photo Mansell

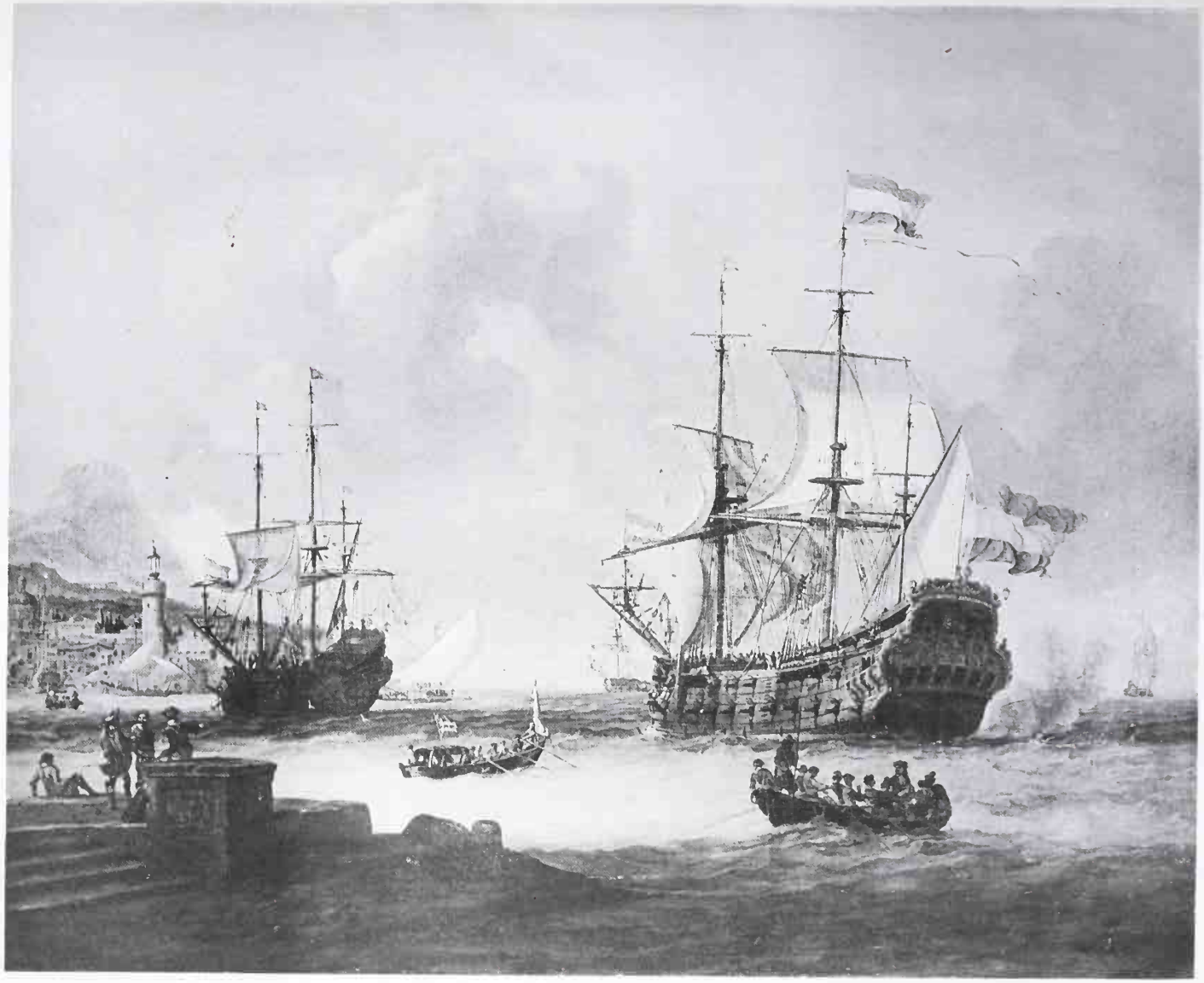
LE LECTEUR — FRENCH SCHOOL

in the previous century, was at its height by 1750; Hogarth and Highmore in England, and Longhi in Venice, were doing just this kind of thing at the same time. Doubtless Quinkhard painted many groups on this small scale, though one is more familiar with his three life-size *Masters of the Surgeon's Guild*, at Amsterdam, dated 1732, 1737, and 1744.

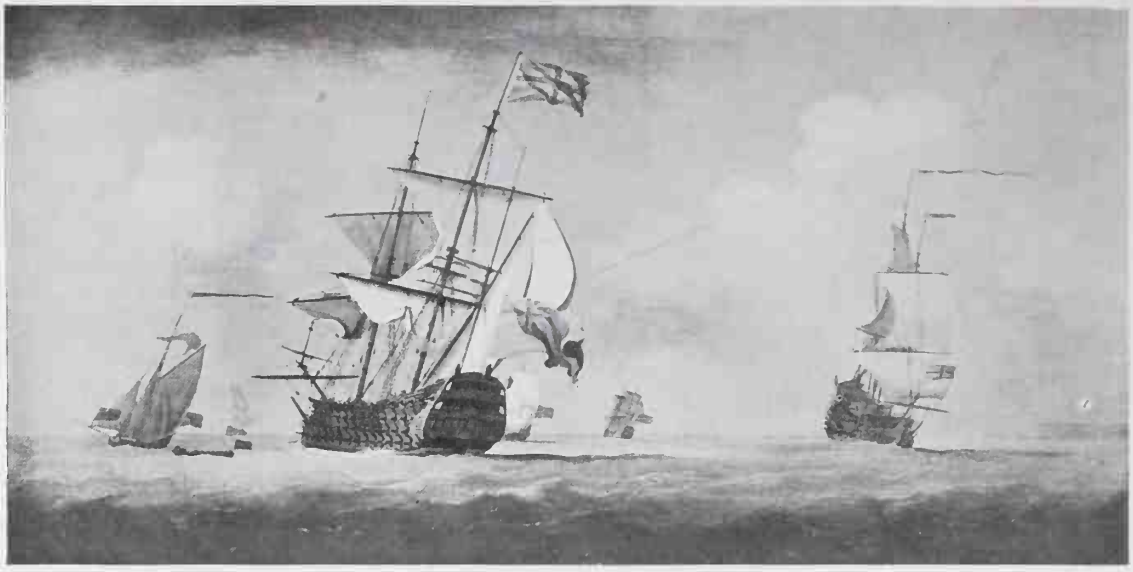
An interesting section of Mr. Leon's collection is made by his marine and shipping pictures. I suppose that few will question W. van de Velde's supremacy among the marine painters. Certainly his influence was the widest. We see it in Mr. Leon's *Shipping in a Harbour*, by Abraham Storck, signed and dated 1687, and his *Shipping in a Breeze*, by Peter Monamy, also signed. Storck, of whose career we know little but his birth and death dates (*c.* 1630–1710), is tinged by other influences than Van de Velde's. Not only is there a quality of A. van der Neer in his skies and colour, but also something Italianate in his compositions and lighting. Like all the good Dutch marine painters, he was thoroughly at home with the subtleties and complexity of ships. Such understanding of rigging and canvas and the motion



CONVERSATION PIECE BY JAN MAURITS QUINKHARD, 1749

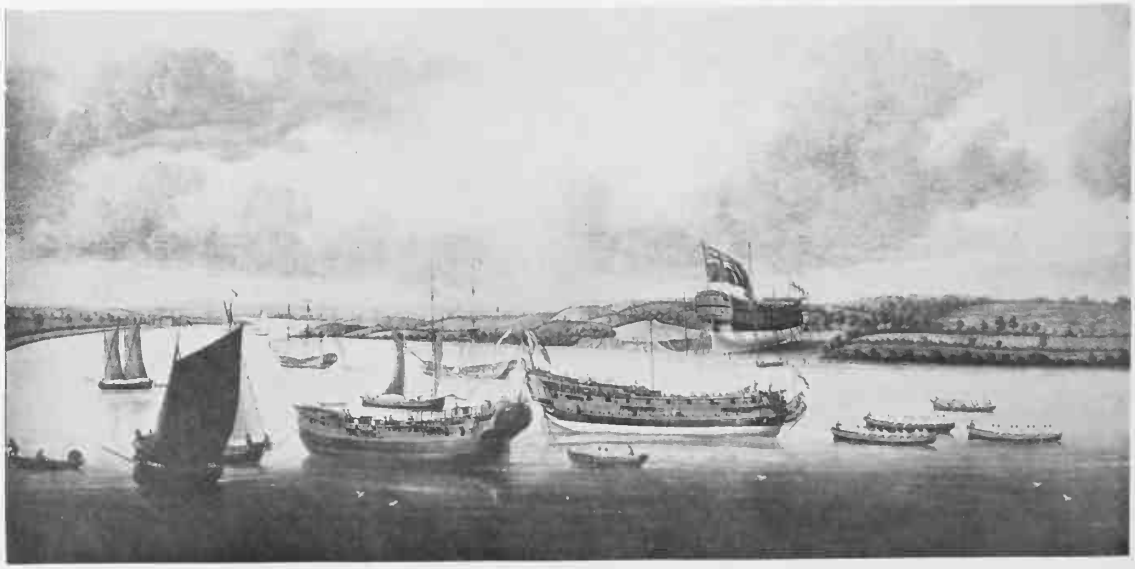


SHIPPING IN A HARBOUR BY ABRAHAM STORCK, 1687

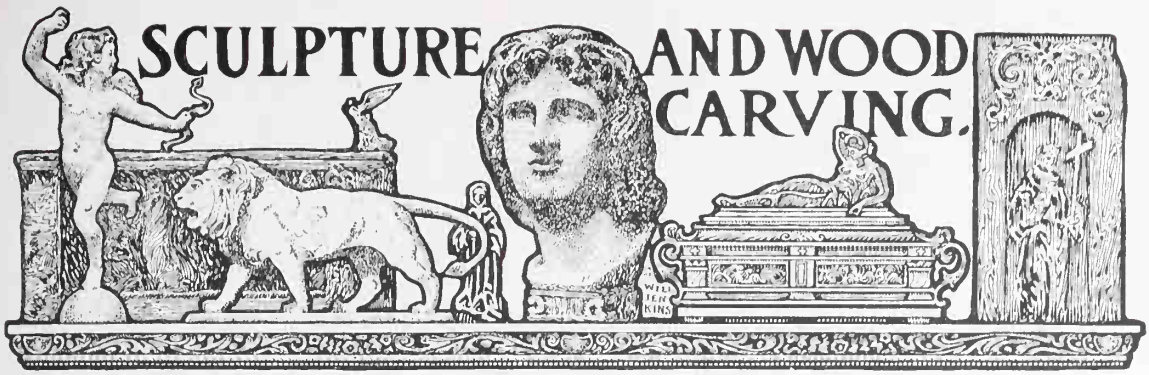


SHIPPING IN A BREEZE BY PETER MONAMY

of sails and bunting in the wind as we have in Mr. Leon's picture no longer exists; the superb artistic material in modern ships of war has not yet been interpreted in painting. Peter Monamy (*d.* 1749), of whom Vertue and Walpole speak, began his career as a sign-painter on London Bridge, thus finding opportunity for studying boats and water. Unluckily for his reputation, he was tempted to paint on a larger scale than he could "carry." But in pieces of a moderate scale, such as this we reproduce, he is a pleasant artist. The grey scheme of colour and design also suit him better than his sunset pictures with large ships becalmed. Two other shipping pictures in this collection have historical interest, one a *View of Greenwich*, the other *The Launch of an English Frigate*, presumably on the Medway. These pictures represent the puzzling region of English painting at present loosely covered by Samuel Scott's name. To the student of national psychology in art the subject of marine painting must be, I should suppose, fruitful in theories, for there are various questions connected with sea-painting to which a satisfactory answer is not readily apparent. The Portuguese, for instance, the Spaniards, the Italians, the Northmen, the English and the Dutch, all showed a simultaneous genius for seafaring, yet the Dutch first reflect this prowess in their art. But before Turner manifested our English genius for the sea, a century of obscure, unhonoured men had prepared his ground, ever so modestly creating an unpretentious tradition, and keeping open the communication lines that made it easier for Turner to take on sea-painting from where the great Dutchmen had left it in the seventeenth century. In this light the earlier English marine painters are entitled to our attention.



THE LAUNCH OF AN ENGLISH FRIGATE



Pulpits, Lecterns and Organs *

By Ronald Clowes

THE archæologist is a necessary corollary to the artist, for without his labours and discoveries nearly all the artistic productions of earlier ages would have remained unappreciated, and perished by neglect or wilful destruction. One feels this keenly when reading Mr. Cox's work on *Pulpits, Lecterns and Organs*. Broadly speaking, it may be described as a historical and descriptive catalogue of the examples still remaining in England which belong to a date anterior to the nineteenth century. The author shows his usual indefatigable spirit of research in its compilation, and points out the beauties of each specimen he describes with a lively appreciation of the good points of every period of architecture. If such a work had been issued a century ago, its influence might have preserved for us many beautiful examples which have been sacrificed to the zealous but too often uninformed mania for restoration which reigned in clerical and architectural circles during the nineteenth century. In some instances, more especially as regards restorations undertaken towards the end of the century, when architects had learnt enough to appreciate beauty in whatever architectural style it was presented, the work done was beneficial; but generally the restorers were obsessed with the idea of making all the portions of a structure conform with its original design, and so ruthlessly destroyed anything that bore the imprint of a later period. The result is that in numerous churches beautiful and interesting sixteenth and seventeenth century wood-work and monuments have been replaced with spiritless Gothic work often entirely lacking artistic value. Pulpits have, unfortunately, fared even more badly in these restorations than other portions of churches, for they are not an integral part of the structure, and are an easy prey to the restorer and would-be improver. In Mr. Cox's investigations he has discovered less than a baker's dozen of fourteenth-century examples remaining in English parish churches, and about one hundred and fifty belonging to the fifteenth century, yet there is abundant evidence to show that preaching was a prominent feature of the English Church service from the earliest periods. This fact has been disputed, but the array of facts which Mr. Cox brings forward, and which can be amplified by reference to other authoritative works bearing on the subject, must carry conviction to any unbiased reader. If sermons were preached, it would seem to be a necessary sequence that pulpits must have been provided for their delivery. Some authorities hold that they were delivered from the chancel steps, yet this theory appears hardly

PULPIT AT BLYTHBURGH, SUFFOLK

* *Pulpits, Lecterns and Organs*, by J. Charles Cox. (Milford.)

tenable in view of the extreme length of many of the sermons delivered in mediæval times. Discourses lasting an hour, two hours, or even more, appear not to have been uncommon. The mind can hardly take in the idea of a divine, possibly aged, continuing to stand and preach for such a length of time without the aid of some extraneous support.

PULPIT AT DARTINGTON, DEVON

The idea of a pulpit dates back further than the inception of the Christian religion, for in the Bible it is mentioned that when Ezra began his mission of reform at Jerusalem, 458 B.C., he "stood upon a pulpit of wood which they had made for the purpose, in the sight of all the people, for he was above all the people." Mr. Cox states that "in mediæval days the word 'pulpitum' was usually applied, but by no means invariably, to the substantial screen shutting off the nave in monastic minster and collegiate churches from the choir. From this elevation there is evidence that occasionally the sermon was delivered. It gradually came to be used to signify the panelled erection, with a book-desk or lectern, at the west side of the screen, from which the sermon was delivered. The ambon—from the Greek word 'to mount,' because it was ascended by steps, and usually termed ambo, because there were generally two—was the elevated stand or tribunal from which the Gospel was read, or if there were two, the Gospel and the Epistle. The position varied, but for the most part the Gospel ambon was on the north side and the Epistle ambon on the south. . . . The ambon ritual never seems to have had an exact place in the English Church: the nearest approach to it is the fine stone example at Nantwich, which is, as it were, a south ambon combined with and projecting from the low stone screen that protects the chancel."

The earlier pulpits, or at least those depicted in twelfth and thirteenth century MSS., appear to have been "light, movable structures of wood, which were very likely to perish or be destroyed when more imposing and fixed pulpits came into fashion. . . . Even as late as the days of Archbishop Arundel, of Canterbury, 1396–1414, that prelate is represented as preaching from a movable wooden pulpit." One or two of these old movable pulpits are still in existence. The pulpit at old St. Paul's Cathedral, shown in the title-cut of *Bishop Fisher's Funeral Sermon on Henry VII.*, published by Wynkyn de Worde in 1509, might well be a movable pulpit, for it is a simple structure with linen-fold panels, and stands on four plain legs, which certainly give no indication

PULPIT AT DARESBURY, CHESHIRE

of being fixed in the ground. The examples of fourteenth and fifteenth century fixed pulpits illustrated in Mr. Cox's work are far more ornate, and serve to give force to the author's contention that "the mediæval pulpit was clearly intended to be a centre of attraction, for the best of sculpture and of carving was often employed in its construction. The materials used were invariably either stone or oak, and this practice appears to have generally continued to the present time, though in the second half of the eighteenth century, when mahogany became fashionable, that wood was occasionally employed." The mediæval sculptor or carver did not wholly trust to his skill with the chisel for obtaining his effect, for frequently both stone and wooden pulpits were richly painted. Many traces of vivid colouring are still to be found on some of these examples, and though usually removed, in a few cases "the original colour has sometimes been retained or somewhat renewed." In later times, when the mania for order and symmetry outweighed artistic perception, stone pulpits were occasionally painted and grained to appear oak, and so match the wood-work of the churches in which they were placed. The same mania appears to have been responsible for the destruction or maltreatment of many beautiful pulpits. One of the points to which the apostles of uniformity attached importance was correctness of position, and numerous pulpits have been moved to attain this; but as Mr. Cox lucidly points out, there was no traditional rule on the subject. Pulpits were allocated to suit the arrangements of the particular edifices in which they were erected. Generally they "stood on one side or other of the screen, but were occasionally attached to a pier on either side of the nave. . . . It is sometimes asserted that the proper place for pulpits was on the south side, because that was the more honourable side, being the side of the men; but there is rather more to be said for the north, for that was the Gospel side. As a matter of fact, when the original position has been maintained, or can be traced, the English pulpit more often stood on the north side, though in no very marked degree." An innovation, which is not to be commended, occurred "between about 1700 and 1830," nearly all the churches built or rebuilt during this period having their pulpits "placed centrally, obscuring or completely hiding the altar."

The oldest pulpit in an English parish church is the thirteenth-century one at Beaulieu; but this is really the reader's pulpit of the old abbey refectory,

PULPIT AT COLERIDGE, DEVON

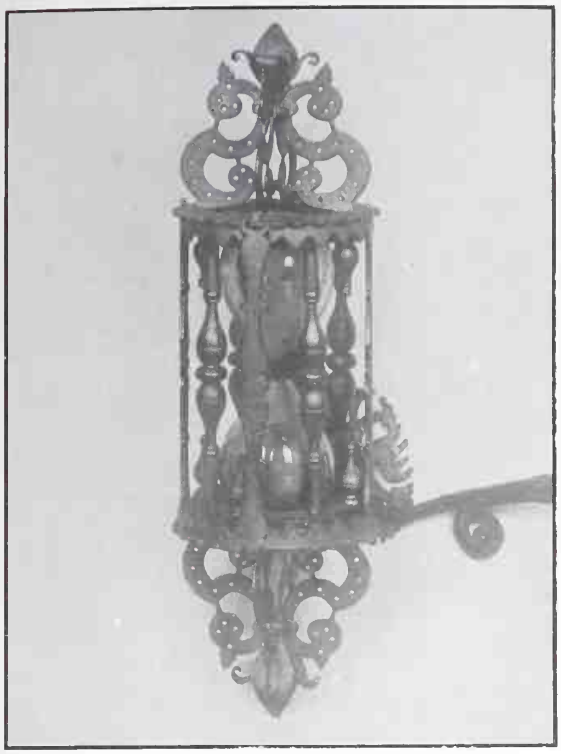
which building was appropriated some time ago as the church of the parish. The pulpit, as was usual in abbey refectories, is constructed at some little height in the wall of the building. It is a fine example of Early English, and is "entered by a wall stairway with an open arcade and groined roof. The actual pulpit is supported by a semi-octagonal stone richly carved with foliated work." This is not illustrated in Mr. Cox's book, but full-page plates are given of a number of interesting fifteenth-century examples, both in stone and wood. The one at Coleridge, Devon (the illustration of which is reproduced), shows "singularly beautiful tracery work at the head of the canopies in each panel, but it has suffered from restoration, being removed from its former shaft, and is shut in by panels." A more unconventional example of fifteenth-century wood-carving is the superb pulpit of Trull, near Taunton, which is decorated with five large statuettes of saints standing "on pedestals beneath crocketed canopies, and behind each of the pinnacles of the canopies stands an angel, holding the top pair of crockets in his hands. On each of the pilasters or buttresses, between the large figures, are two other tiny niches, all supplied with figures of other saints." The larger figures escaped destruction at the hands of the iconoclasts of the time of Edward VI. by being buried. Dittisham, in the same county, boasts of an interesting example in stone with sculptured figures, and there is another at Halberton, also very richly sculptured. Want of space forbids one lingering over the numerous other examples, described and illustrated, which belong to this interesting period. The next century—the sixteenth — saw a great falling off both in the quantity and quality of the pulpits erected. The Church, contrary to the general opinion, discouraged sermons during the Reformation period, and licenses to preach were given to comparatively few clergymen. Thus very few pulpits date from the reign of Edward VI., and Elizabethan examples are far from numerous. The "Laudian revival of comeliness of worship," in the reign of Charles I., brought about a variety of well-carved, handsome pulpits, and "both in number as well as in beauty of detail" they generally surpass those of the preceding reign. The Puritan element in the Church encouraged preaching, and this caused the pulpit to receive more attention. This, however, appears generally to have taken the form of providing rich pulpit hangings and cushions, on which absurd

LANDSCAPE WITH FIGURES

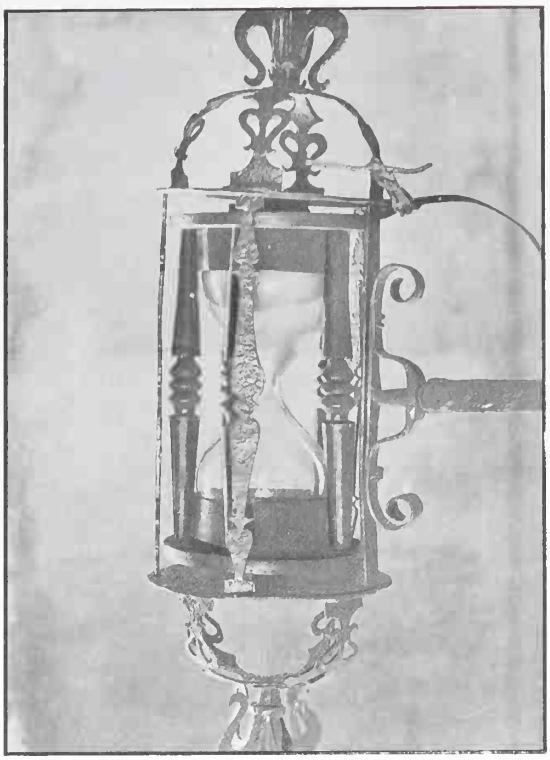
BY ZUCCARELLI

In the collection of Mr. George Leon

CONNOISSEUR



HOUR-GLASS AT ST. JOHN BAPTIST, BRISTOL



HOUR-GLASS AT COMPTON BASSETT, WILTS.

sums were frequently lavished. In this way the congregations were enabled to gratify their natural desire for colour, which under the austere Puritan *régime* was almost banished from the Church in other directions.

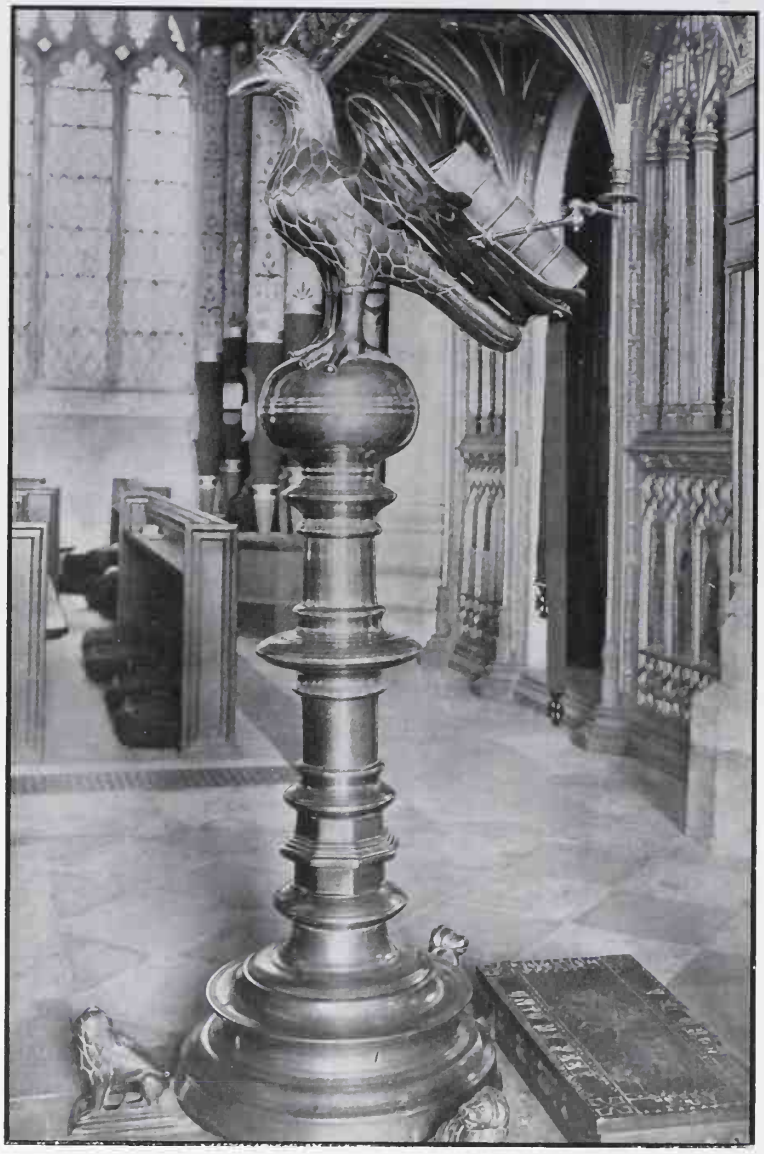
With the revival of preaching came the more general introduction of the hour-glass to time the sermons. Its use was not unknown in pre-Reformation days, but only in Elizabeth's time did it become a regular feature in Church furniture. "It was commonly attached to the pulpit or to the adjacent wall, within easy reach of the preacher. A good many hour-glass stands, as well as the glasses themselves, were destroyed during the heedless restoration of the Early Victorian period." There are about a hundred stands still surviving, and at "least a dozen of the actual glasses, though in the latter case two or three are modern reproductions." Their use became more common during the first half of the seventeenth century, "but with the Restoration the custom began to wane, though as late as the close of the century new hour-glasses or frames for them were occasionally purchased, especially in town churches."

The Puritan movement for a time almost entirely banished organs from English churches. They were introduced "at least as early as the dawn of the eighth century, while Bishop Dunstan, in the tenth, strongly encouraged their use, himself providing organs for several churches. They multiplied exceedingly during the fifteenth and sixteenth centuries, so that it was, we believe, difficult to find any church of decent proportions destitute of such an instrument." Objections to their use were strongly urged by the more puritanical reformers, and about the middle of Elizabeth's reign many parishes got rid of their organs, anticipating that they would shortly be seized by the Crown or by Church officials. Under the Commonwealth it was enjoined that "all organs, and the frames and cases in which they stand, in all churches and chapels, shall be taken away and utterly defaced, and none other hereafter set up in their places." Only a few, chiefly in cathedral or collegiate churches, escaped. Very few pre-Restoration examples survive, the oldest case being that at Old Radnor, which is a blending of Renaissance work with a distinct survival of Gothic feeling.

Mr. Cox's treatment of organs is by no means so exhaustive as that of pulpits, probably because the subject has been more frequently dealt with by other writers. On English lecterns, however, he writes with fulness. As already mentioned, the precursor of the lectern was the ambo or ambon. "Many ancient examples remain at Rome, Ravenna, and elsewhere. Even in mediæval churches these ambos or elevated desks were sometimes retained"; but far more often "the big marble ambo dwindled down to a lectern or book-rest of comparatively moderate dimensions." Until the Reformation the lectern of English churches

BURLINGAME PUBLIC LIB.

retained its original position in the choir, but later on, "when it was employed to carry a Bible, it was moved in the smaller churches from the choir to the east end of the nave." Transitional treatment may be seen in several Devonshire churches, "where the oak eagle lectern may be seen in the choir, but the mullions of the screen are cut away so as to leave a square aperture through which the reader's voice reaches the congregation in the nave." Old lecterns were occasionally surmounted by a pelican in her piety, but the eagle was far more generally used throughout the Middle Ages. It did not excite the ire of the reforming Protestants as did the sight of cross or crucifix; but the brass eagles appear to have roused their cupidity, and in the reign of Edward VI. many were thrown into ponds or buried to conceal them from the king's agents.



LECTERN AT BOVEY TRACEY, DEVON

A number of these which have been recovered are set up in churches to which they did not originally belong. Many more eagles were made in wood than in brass, but the latter have survived far better than those executed in the more perishable material. Mr. Cox has compiled a list of seventy brass eagles, and twenty-one in wood, still extant, the date of which is anterior to the eighteenth century. In the mediæval eagles the treatment is strictly conventional; the plumage was "distantly and stiffly indicated, even on the wings and tail, while the surface of the body was simply scored with leaf-shaped lines, to suggest rather than imitate small feathers." A good example of this treatment is to be found in the fifteenth-century lectern of Bovey Tracey, Devon, which also illustrates the typical treatment of the base.

One regrets that it is impossible to further examine Mr. Cox's interesting book, though there are many portions of it —those dealing with stone lecterns and chained books, for instance— which have been passed over without notice. His wide knowledge of ecclesiastical matters, and his nice appreciation of different architectural styles and periods, make the volume a mine of information on all matters connected with its subject. Its influence should help to preserve unspoilt the beauties of the ancient churches which still remain to us. One can only hope that it will find a place in all ecclesiastical libraries, and that those who are concerned in the preservation of our national places of worship will not only digest the facts it contains, but become inspired with the spirit of the writer.

NOTES & QUERIES

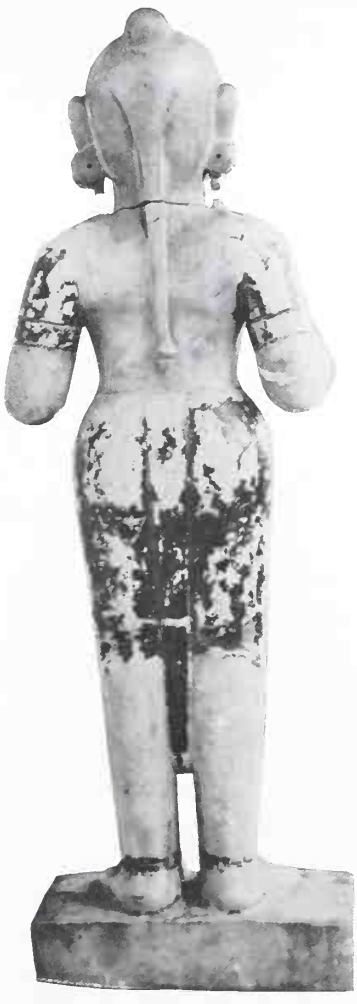
[The Editor invites the assistance of readers of The Connoisseur *who may be able to impart the information required by Correspondents.]*

Marble Figure.

Dear Sir,—Will you kindly insert the two enclosed photographs in your Notes and Queries? Also, will any of your readers be so kind as to inform me whom this figure represents, and any other information pertaining to it? It was discovered, during excavations many years ago, some fifty feet beneath the ruins of a temple in India. The figure is of white marble, and is 25 inches high, including the base. It has evidently been coloured or painted in some way, as there are remnants of red and gold colouring remaining (the bodice of gold with black stars, and the skirt of red with gold stars). I have been informed that its probable age is the twelfth century.

Faithfully yours, Norman Beck (Winnipeg).

MARBLE FIGURE



FRONT AND BACK VIEWS

UNIDENTIFIED PAINTING (No. 186), JULY, 1915.

DEAR SIR,—On looking through your July issue, I believe the unidentified photograph, No. 186, page 165, is by Verrio.

Yours faithfully, CHAS. C. ALLOM.

(200) UNIDENTIFIED PAINTING

UNIDENTIFIED PAINTING (No. 200).

SIR,—I enclose a photograph of an oil-painting in my possession, which I hope you will reproduce in THE CONNOISSEUR, as I am anxious to know the name of the artist. The picture was undoubtedly painted several hundred years ago. The figures are life-size.

Yours sincerely,

(CAPTAIN) HARRY ARMITAGE.

UNIDENTIFIED PAINTING (No. 195), SEPT., 1915.

DEAR SIR,—With regard to the subject of this picture there is little doubt. It represents St. Apollonia, daughter of rich parents at Alexandria in the third century. For refusing to worship idols she was bound to a column and her teeth extracted. Her distinguishing attribute is a pair of pincers and a tooth. In her left hand she holds the martyr's palm. Luini's frescoes on this subject are well known. See *Saints in Art*, by Margaret E. Tabor, published by Methuen & Co.

Yours faithfully,

W. F. JOHN TIMBRELL.

UNIDENTIFIED PAINTING (No. 195), SEPT., 1915.

DEAR SIR,—The circular painting on page 39 represents St. Apollonia of Alexandria, V.M., A.D. 249. She holds in her right hand a tooth in a pair of pincers; in her left a martyr's palm. St. Apollonia is generally represented thus—both on rood-screens and in ancient stained windows. (This saint was commonly invoked for toothache.) Her teeth were forcibly extracted by her executioners, after which she was burned to death. Hence her emblems—the pincers and a tooth.

I remain, yours faithfully.

WILFRED DRAKE.

MISSING STAFFORD COMMUNION PLATE.

DEAR SIR,—In the terrier of St. Mary's Church, Stafford, of 1841, it is stated that there was communion plate at that date belonging to the church which now is missing. There were then "two large silver flagons, one large silver cup, two silver patens, and five large silver plates." Of this there is now only one piece remaining, a chalice cover-paten, which has on it, in ancient shaded block letters, "St. Marie's in Stafforde." This has the hall-mark of 1622, James I., the lion passant, the leopard's head crowned, and the maker's initials, R. S., with his mark of a heart below. It was, as I said, probably the cover of the large chalice mentioned in

the terrier. Nothing else remains of that date, and nothing seems to be known of it. Is it possible, through your columns, which go amongst many private collectors and antiquarians, to trace this old church plate, especially if it is inscribed in the same way as the one remaining piece?

Yours faithfully, LIONEL LAMBERT
(Rector of Stafford).

PAINTING ATTRIBUTED TO GEORGE MORLAND.

DEAR SIR,—When I was in Malta I found a picture, presumably a George Morland. I see there is one similar in the George Salting collection, called *The Ale House Door*, but mine is larger and more complete. The picture is 10 in. by 8 in.: the background is farther extended to the left, a kind of paling with bushes by the side of the table, and a sheepdog is sitting in front of the table, gazing most intelligently into the faces of the two shepherds. Being larger and more complete, it can hardly be a copy. On the lintel of the door is a panel, red background with white diamond-shapes. There is no doubt it is by the hand of a master. It wants "oiling" and cleaning round the frame, otherwise it is in excellent condition. The crook is a little indistinct, as someone evidently tried to clean it, but, finding it removing the colour, fortunately stopped at once. I should be glad to know anything I can about it.

Yours truly, EVELYN E. PRINGLE.

CHINA MARKS.

DEAR SIR,—As I am a keen collector and greatly interested in your publication, THE CONNOISSEUR—to which I subscribed from its first appearance—perhaps you would oblige me by inserting the following amongst your NOTES AND QUERIES, as it might draw forth information from other readers who have similarly marked pieces. Some little time ago I obtained several cups and saucers of undoubted Nantgarw paste, each of the saucers bearing the mark $\frac{\text{NANT—GARW}}{\text{G. W. B.}}$ *impressed* in the paste. Practically all handbooks on porcelain give the usual mark as $\frac{\text{NANT—GARW}}{\text{C.W.}}$ and explain the C.W. as standing for china works, but one book I have gives the mark as $\frac{\text{NANT—GARW}}{\text{G.W.}}$ and explains the G.W. as being the initials of George Walker, Billingsley's partner in the Nantgarw works. Is it a plausible suggestion that the $\frac{\text{G.W.}}{\text{B.}}$ on my pieces may stand for the combined initials of Walker and Billingsley?

I am, yours faithfully, HAROLD RAHN.

UNIDENTIFIED PAINTING (No. 194), SEPT., 1915.

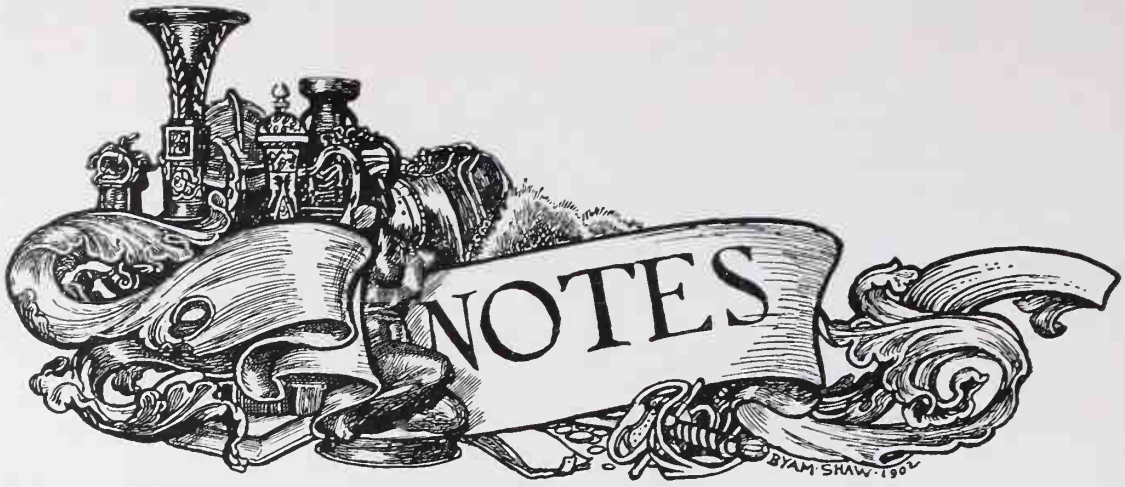
DEAR SIR,—Seeing the letter No. 194 in NOTES AND QUERIES of your magazine, I write you with regard to the picture. I have one of the same, a beautiful dark picture; the canvas measures 29 in. by 24 in. (the same). The only difference in the description is, the doublet is dark green, not blue. It has been in my family a good many years, and belonged to my grandfather, who died about 1860, and, as far as I know, may have belonged to his father before him. There is no signature that I can find, but the picture is so dark, it may be there. I have always imagined it to be an original, as I have never seen any other like it, and can only remember being told when a child that it was painted by a Frenchman named "Le Feu." I shall be very glad to hear anything further with regard to this.

Yours truly, I. CHAPMAN.

UNIDENTIFIED PAINTINGS (NOS. 196 AND 197).

DEAR SIR,—The "unidentified painting," No. 197, is clearly by Claude Joseph Vernet, who was born in 1714 and died in 1789. As to the "Poussin," No. 196, the owner could refer to Mr. W. J. Morrill, picture restorer, of 72, Golden House, Great Pulteney Street, W., who may remember it when it passed through his father's hands.

Yours faithfully, DOWDESWELL & DOWDESWELLS, LTD.
CHARLES DOWDESWELL.



Silhouettes by Frith

In the work of the silhouettists of the first half of the nineteenth century extreme care in the elaboration of detail is generally to be found. As this was the period when gilt or bronzing was used in its most elaborate forms, the black profile portrait became a more complex work owing to the lines of contour. It is not in the scope of the present note to argue for or against the artistic merit of elaboration in work of a highly conventional nature; it is sufficient to indicate that there are two opinions as to the soundness of contour lines in silhouette portraiture, whose basis is shadowgraphy.

SILHOUETTE TINTED IN GOLD BY FRITH

In the fine portrait of Colonel John Cameron, of Fassiefern, we have a good example of the work of F. Frith. It is an undated portrait, but other examples show the dates 1810 to 1825. This artist itinerated chiefly in Kent, Dover being a favourite resort, where he took the portraits of many members of the garrison. Colonel Cameron is in the magnificent uniform of the 92nd Gordon Highlanders, no detail of the rich plaid, highly ornamented sword scabbard, tasselled sporan, or beribboned stockings being omitted. The finely chiselled features are almost overshadowed by the ponderous plumes—every curl of the feathers is worked out in

bronze. White body colour is used for the gloves, sash, sword-strap, and the cross-hatchings on bonnet and stockings to indicate the tartan—this combination of bronzing and white is unusual. It is significant that the face alone is left unrelieved by colour, and so stands out with simple effect.

Frith cut his portraits in black paper, and, using the bronzing freely, softened the outline with brushwork, hair-feather ornaments, ribbons, or tassels being elaborated with the brush, which in the work of the more highly skilled cutters would have been done by the scissors alone. He usually painted his own backgrounds, and gave details as to the name of his sitter in finely executed lettering beneath. In the specimen reproduced he adds the fact that Colonel John Cameron was killed at the battle of Quatre Bras, Friday, June 16th, 1815.—E. J.

SILHOUETTE PORTRAIT OF A LADY BY FRITH

Cavalier Rapiers from Edge Hill and Naseby

Relics associated with the Royal House of Stuart seem always to interest the artistic public, so probably the weapons here depicted may be acceptable to the readers of The Connoisseur. The rapier on the left was dug up on the battlefield of Edge Hill, where the first real encounter took place between the Royalists and the Cromwellians on Oct. 23rd, 1642. It was dug up some sixty years ago, and thirty years later came into my possession. The blade measures 35½ inches, is double-edged, and inscribed in the groove + Janies + Wirsberg + on both sides. The shell-guard is decorated with masks and foliage designs, as is also the pommel: the quillons curl inwards towards the guard. The wire grip is a restoration, for when the rapier came into my possession the wood and its wire covering had disappeared, leaving the "tang" of the blade exposed.

The fine rapier in the centre, belonging to the time of King Charles I., is in very perfect condition. It came from the Samuel Meyrick collection at Goodrich Court, and is figured on plate lxv., No. 13, in *Meyrick's Ancient Arms and Armour*, by J. Skelton, F.S.A. The blade measures 36 inches, and has the single word Jєsvs + inscribed in the groove on both sides. The guard is of brightened steel, and is engraved and pierced. The pommel is a twisted ball, and the single quillon terminates with a dragon's head. The grip, of elegant form, is of silver wire. From the workmanship and general appearance, the weapon must have belonged to someone of distinction.

The third rapier in the picture is of even more interest than the previous two, as it is not only a

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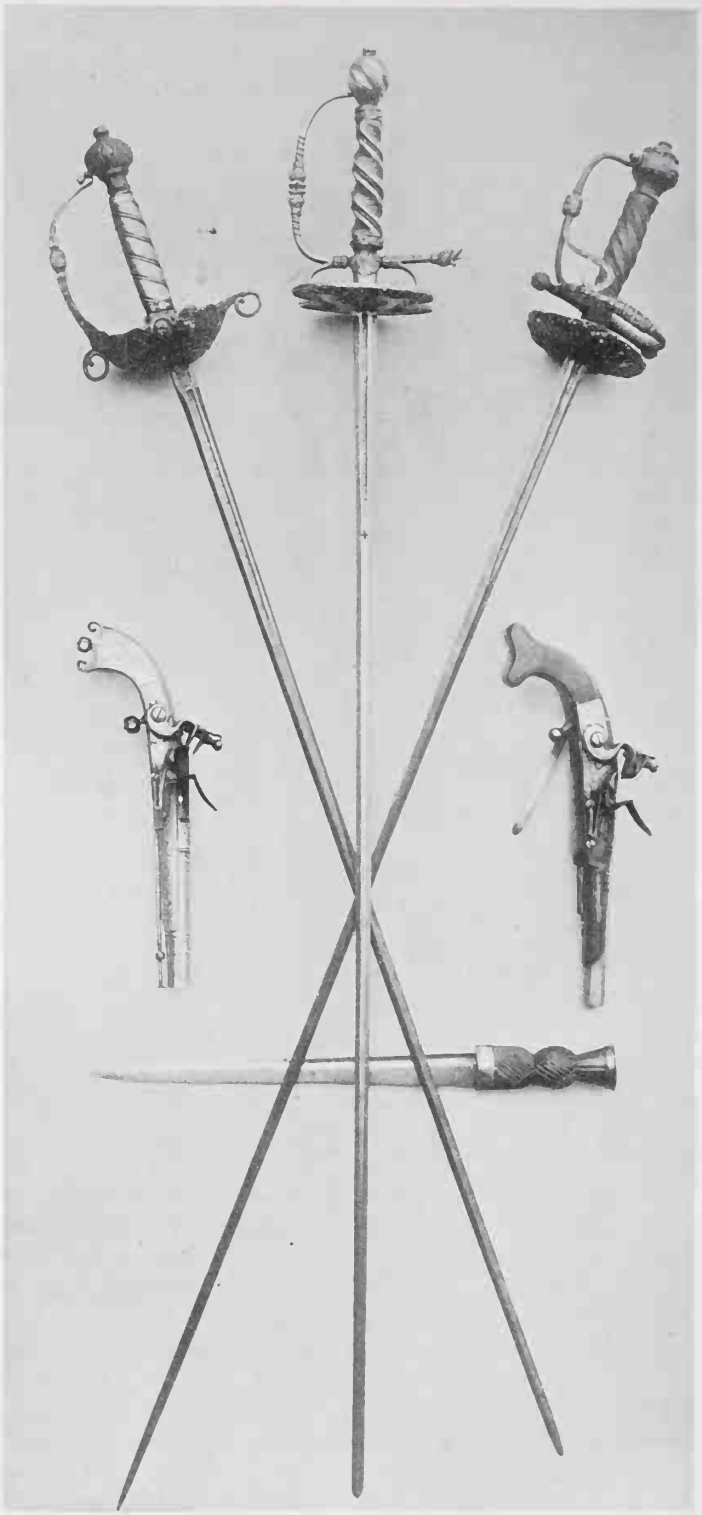


CAVALIER RAPIERS FROM EDGE HILL AND NASEBY

beautiful weapon, but it has a well-authenticated history. As a rule, relics found on ancient battlefields are in a poor condition, from having been buried. This rapier, however, has always been treasured, above-ground, since the day of "fatal" Naseby, June 14th, 1645. On the day of the battle, when the army of King Charles I. suffered defeat, the owner of the rapier, a wounded cavalier, escaped from the field of Broadmoor, and found refuge in the house of a farmer in the neighbourhood, where he was sheltered and cared for till he was sufficiently recovered to take his departure in safety, leaving his rapier with his host, with whose descendants the weapon has always been treasured, till it passed into my possession about three years ago. The blade measures 37½ inches, is double-edged, and is as sharp as ever. It is grooved, and has on both sides the maker's name, Clemens Poëler, Solengen. The shell-guard is beautifully chased with dolphins, masks, and foliage, and is perforated; it has a single knuckle guard and finely chased pommel, and the quillons terminate in mulberry-shaped ornaments. The grip is covered with fine copper wire.

The Highland dirk, with its wood grip of incised carving and brass mounts, is also connected with a later and equally unfortunate member of the Royal Stuarts, as it is reputed to have been used by a clansman at the battle of Culloden, when Prince Charlie was defeated on April 16th, 1746.

The two Highland "dags," or pistols, also belong to the period of the "forty-five." The one on the left is entirely of brightened steel—lock, stock, and barrel—and is beautifully engraved on every available part. On the butt is a small knob, which, when unscrewed, becomes a pick or cleaner for the touch-hole and flash pan. On the lock-plate is the maker's name, K. (or S.) Michie, one of the family of that name celebrated as makers of these weapons at Doune. The entire length of the pistol is 11 inches. The second Highland pistol represented is of a rarer

PORTRAIT OF MARIE DE BOURBON

FROM THE PAINTING BY PIERRE MIGNARD AT VERSAILLES

Photo Mansell

DIGITIZED BY THE INTERNET ARCHIVE IN 2011 WITH FUNDING FROM THE GETTY RESEARCH INSTITUTE

character, for while the barrel is of steel, the stock is of brass. It bears no maker's name, and measures an inch more than the above-described steel pistol. All the above are in my collection, among other weapons and Stuart relics.—W. B. R.

Copy of a letter addressed by William Adam, of The Carron Company, Carron, Stirlingshire, under date October 10th, 1804, to Lieutenant-General Ross, of the Honourable Board of Ordnance, London.

Now that shrapnel is so frequently mentioned in the newspapers, the following letter establishing the date Major (afterwards Lieutenant-General) Henry Shrapnel was making his experiments with his then new invention, is of topical interest:—

"My dear Sir,

"My repeated experience of your friendship and attention to my requests must inevitably bring upon you farther applications.

"This Company has suffered very considerable inconvenience by being kept out of the money due for Stores sent to Dublin, Leith, and other places for the accommodation of your Board—and you will convey a very great favour on all the gentlemen concerned here, as well as on myself, if you will give directions that the Bills brought into your Office as Surveyor-General and not yet payed be payed without delay.

"I am satisfied that upon enquiry you will find that the Bills to which I refer are all in a situation to be payed. Particularly the sums due for the work done under the direction of Major Shrapnel.

"I have inserted on the other side the particulars respecting the business done under Major Shrapnel's orders—and for farther particulars I hope you will excuse me for requesting you to receive any explanation which may be required from Mr. MacLaren, our Acting-Manager in London, who will do himself the honour of waiting upon you with this letter.

"I am, my dear Sir,

"Yours most faithfully,

"(Signed) William Adam."

	£	s.	d.
Spherical Case Shot, certified by Major Shrapnel in September and October, 1803 - -	4,587	11	2
Ditto, shipped by Dr. on board the "Melville Castle" for Dublin in November - -	596	9	8
Ditto, shipped by Dr. on board the "Princess Elizabeth" for Dublin in November -	1,455	14	8
Expenses incurred by Major Shrapnel's experiments at Carron in 1803 - - - -	191	11	10
Stores delivered at Leith and Edinburgh in October, November, December, 1803, and in February, 1804, by order of Colonel Smith	1,907	4	4

In the Sale Room

The first stamp sale of the season was held by Messrs. Harmer, Rooke & Co. on September 9th, when a large number of philatelists were present. Prices on the whole were very satisfactory. A mint copy of the 6d. Gibraltar stamp of 1904–8, printed in the Universal colour, was knocked down at £2. Amongst the Great Britain lots, the 1½d. Admiralty Official, with the second type of overprint, evoked some spirited bidding, and £2 6s. was reached before the hammer fell; this stamp was in mint condition. The same firm also held a sale on September 15th and 16th, when many desirable lots were offered. A mint pair of the 1d. Cape of Good Hope stamp of 1863 made £2, whilst a superb used copy of the 1874 Fiji 1d. (2 c.) blue fetched 31s. A nice used copy of the 6d. yellow New Brunswick made £4 4s. Several fine Great Britain stamps were sold, and the 1867–83 £1 on blue paper, water-marked Anchor, realised £5 15s., whilst another copy of the same stamp with a lighter post-mark fetched £6. The next lot was another copy of this stamp, but on white paper instead of blue, and this was sold for £6 6s. A useful collection of Great Britain stamps made £32.

Messrs. Plumridge & Co. offered for auction on September 21st a nice collection of Edwardian Colonials, and these ever-popular stamps met with a big demand. The ½d. on 5s. Cayman Islands, in mint condition, fetched 21s., whilst an unused copy of the 1d. on 5s. of the same colony realised the same price; these two stamps were both issued in November, 1907. £2 10s. was paid for the 6d. Gibraltar, printed in the Universal colour, and the same amount was paid for a used copy of this stamp. Collections of the modern Australians fetched excellent prices.

Messrs. Walter Bull & Co. held a sale on September 23rd, when many choice stamps changed hands.

Messrs. Harmer, Rooke & Co. sold a nice Colonial collection at their sale on September 27th. A fair representative collection of the twentieth-century stamps of Gambia realised £5. A used copy of the 5s. Barbados of 1873 made £2. A used block of four £5 stamps of Great Britain, on blue paper, was sold for £24; these stamps had the Accounts Branch cancellation. A used block of four Great Britain 5s. I.R. Official Queen's Head went to £20. A superb mint copy of the rare 4d. St. Vincent of 1885 realised £5 5s. A damaged copy of the 2d. King Edward stamp of Transvaal, printed in grey, overprinted "Specimen," was knocked down at 24s; this stamp is not known without the overprint "Specimen," and had this copy been in perfect condition, it would have

probably fetched two or three times this amount. A mint pair of the 1881 4d. on 6d. Turks Island sold for £2 14s.

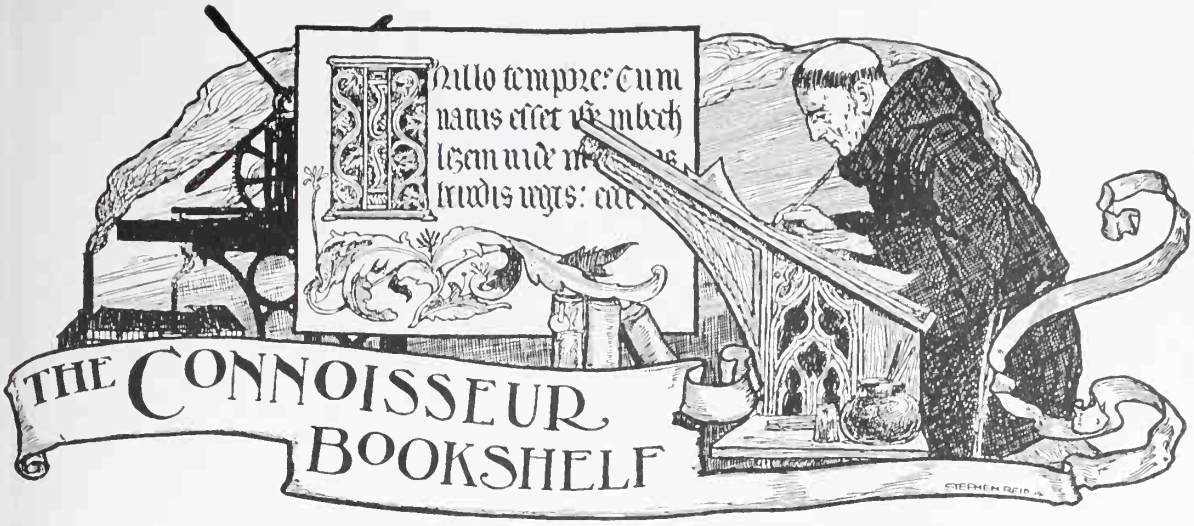
Messrs. Puttick & Simpson, the well-known auctioneers, held a stamp auction on September 28th. This sale was inaugurated by the "Daily Telegraph" in aid of the Belgian Relief Fund. The sale was a great success, and nearly £800 was realised. By four o'clock the large room at Puttick's was full, and, glancing round, one could see many well-known philatelists. Colonel the Hon. H. Lawson made a short and interesting speech from the rostrum before the sale started. Several rarities were included in this sale, and the first important lot was a mint block of four of the 1d. black Great Britain with V.R. in the upper corners. This was presented by Lieut. R. B. Sparrow. The bidding opened at £30, and quickly rose to £51, at which figure it was knocked down. The lower two stamps of this block were unfortunately thinned, and this, of course, greatly depreciates their value. Another valuable Great Britain lot was the used copy of the 1d. rose-red, Plate 77; this stamp had the Royal Philatelic Expert Committee's certificate, and £50 was reached before the hammer fell. The stamp was off centre, and the perforations were clipped in two places. It is said that only two other copies are known. A collection of Greece presented by Mr. Geo. Robey was purchased by the donor for £62, and amid much applause Mr. Robey kindly regave the collection to be sold again, and this time £42 was paid for it. A pair of India ½-anna, 1882-88, showing a double impression, made £3 15s. The complete set of Mafeking stamps sold for £12. The collections and miscellaneous lots fetched excellent prices.

Messrs. Plumridge & Co. held a sale of Colonials on September 30th and October 1st. The Ceylon portion was very strong, and a mint block of nine of the 5d. reddish-brown of 1863 was sold for £22; a mint strip of four 2s. blue of the 1867 issue made £4. The rare unissued Ceylon 24 c. brown-purple of 1883-4, in mint condition, realised £6 15s., whilst a magnificent imperforate copy of the same stamp sold for £4 15s. These imperforate varieties are exceedingly scarce. The 6d. 1874 Gambia fetched 36s. (this was an unused copy), whilst the ½d. on 2s. 6d. of the same colony, showing the "PFNNY" for "PENNY" error, went to 29s. before the hammer fell. The Gibraltar £1 of the 1903 issue, in mint condition, sold for £4. A complete sheet of the ½-anna India of 1854 realised £27, whilst a complete sheet of the two annas of the same country made £30. A used copy of the 2s. 6d. Lagos of 1884 fetched £3 3s. Several early Mauritius were offered, but the only copy worth mentioning was the 2d. blue of March, 1859, showing the worn state of the plate, and this realised £3 15s. A used pair of New South Wales 1d. Sydney View made £7 15s., whilst a used pair of the 2d. value, Plate 1, sold for £6 10s. Another pair of the 2d. realised £7 10s., but these were Plate 5. Several interesting lots of the Niger Coast provisionals were sold, a strip of three ½d. on 2½d. showing two types of surcharge—and one of the surcharges was in a vertical position; this strip was knocked down for £5.

By the appearance of the auctions, there is every prospect of a successful season. There is a great demand for good Colonial stamps, and the dealers are always anxious to buy, as can be seen by their consistent bidding.

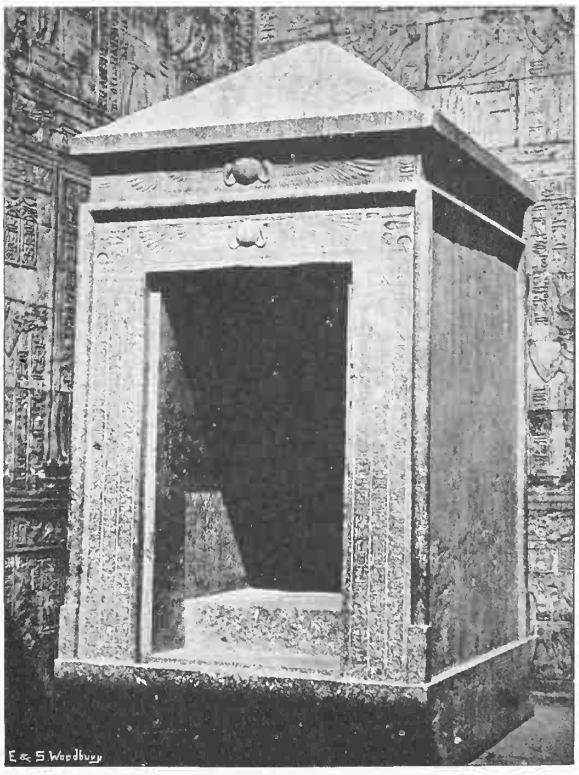
The East Anglian Galleries Sale

On September 20th and two following days Messrs. Knight, Frank & Rutley dispersed the contents of the East Anglian Art Galleries, of 19, Orchard Street, W. The following items were amongst the most important lots. A Ralph Wood group of a *Shepherd and Shepherdess, with animals*, 10 in., realised £10 10s.; a Toby jug, *The Unfrocked Parson*, 8 in., £8 8s.: a fine green-coated Toby jug, with spotted face, 10 in., £9 19s. 6d.; a Charles II. settee, 4 ft. 3 in., upholstered in Brussels tapestry, £21; a William and Mary walnut and marqueterie china cabinet, with double-arched top, pair of glass doors, on stand with 4 drawers and 5 turned supports and stretcher rails, 5 ft., £39 18s.; a William and Mary stool, on 8 legs and serpentine cross-stretchers, upholstered in Hungarian needlework, 5 ft. 3 in., £60; the carved oak chimney-piece and panelling of a room, originally at Wingfield Castle, *circa* 1660, £157 10s.; a Queen Anne walnut bureau bookcase, double-arched cornice, pair of bevelled glass doors with cut stars, fall-front with 4 drawers, cupboard, and pigeon-holes, 2 short and 2 long drawers below, brass drop knobs, 3 ft. 4 in., £30 9s.; a Chippendale carved mahogany kneehole pedestal writing-table, acanthus moulding, scroll frieze, fitted with 3 drawers on either side, pedestals fitted with 6 drawers and 2 cupboards, with 4 panelled doors, large chased brass handles at end, 5 ft. 4 in. by 3 ft. 9 in., £33 12s.; a panel of Flemish tapestry, forest scene with buildings, stream, and birds, in a floral border, 102 in. by 114 in., £50; and a large panel of Flemish tapestry, with life-size figures depicting an Eastern tribe offering tribute to a king who is seated on a dais under a canopy, figure and floral border, 130 in. by 128 in., *circa* 1620, £210.



THE *Guide to the Collection of Carpets at the Victoria and Albert Museum*, by Mr. A. F. Kendrick, is marked by the usual wealth of erudite knowledge compressed into a small compass which distinguishes the books and booklets issued from South Kensington. In something like eighty pages of large type there is given an admirable outline history of carpet-making in all the principal countries where it has flourished, and reference made to all the finer examples of various types of carpets illustrated in the museum collection. The book is illustrated with fifty plates recording the patterning, though not the coloration, of interesting carpets in the collection. Among these the famous Ardabil carpet, bought in 1893 for what now would be the ridiculously small price of £2,500, is perhaps the most important. Its unique attraction is derived from various causes—its superb beauty of design, fineness of texture, unusually large size, and perhaps, most important of all, that it is the earliest specimen known with an authenticated date, it having been made, according to an inscription contained in a cartouche which forms a portion of its patterning, in A. D. 1540. There are other specimens at South Kensington which are probably of even earlier date, including a superb Persian carpet, in which the design is largely inspired by Chinese motives. This probably belongs to the early sixteenth century, but by some authorities it has been ascribed to the middle of the fifteenth. Another carpet which by many is thought to be even older is one decorated with dragons of Chinese form, which illustrates a primitive form of carpet ornamentation. This, however, it is suggested, may be a late survival of earlier forms, and the carpet is tentatively set down as having been produced in Eastern Asia Minor in the eighteenth century. All Oriental types of carpet are fairly well represented at the Museum, but the collection of European examples, apart from those of England and Spain, leaves much to be desired. There is only one French example—a not particularly interesting nineteenth-century specimen—and Finland, Germany, and Norway—the only other continental countries mentioned in the catalogue—do not appear at any greater strength. Even the English section, already alluded to, appears lamentably weak, and is practically destitute of any examples of modern work. One must blame the South Kensington authorities less for these omissions than the paucity of the Government grant for making fresh purchases. The values of all fine objects of art and craftsmanship have increased prodigiously during recent years, while the funds provided to secure them have remained stationary.

"Guide to the Collection of Carpets: Victoria and Albert Museum" (His Majesty's Stationery Office, 1s.; bound in cloth, 2s.)



MONOLITHIC GRANITE SHRINE, EDFU
FROM "THE ARCHITECTURE OF ANCIENT EGYPT" (BELL AND SONS)

That our museums contain such a good display as they do is much to the credit of the officials in control, and to the generous spirit displayed by private collectors.

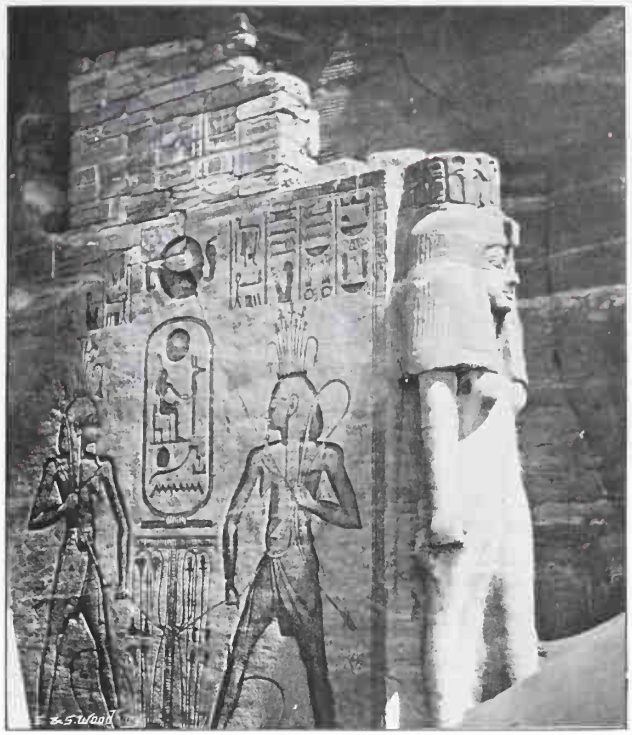
"Ireland: Vital Hour," by Arthur Lynch, M.P. (Stanley Paul & Co. 10s. 6d.)

A PERUSAL of Mr. Arthur Lynch's *Ireland: Vital Hour*—a work, by the way, which makes no mention of art—leads one to the suspicion that the Irish as a race are the possessors of an artistic temperament, and its diversion to the cause of politics has been the cause of most of their misfortunes. The true artistic temperament is logical rather than practical. It pursues its end with a supreme indifference to ways and means, and even to the value of the ultimate gains to be amassed. This is illustrated in the history of France. The crown and the old noblesse promoted their own interests with an utter disregard to those of others, until with the great revolution the people gained the upper-hand, and they in their turn were as ruthlessly sacrificed. This conflict of political parties, each in turn determined to pursue its ends to a logical conclusion, or until its career was cut short by cannon, might have continued to the present time had not the French learnt that the great end in life is not politics. In Ireland there is to be found the same intensity of political convictions as in old France. Its ancient history is a long record of political feuds. Clans warred with one another and among themselves, until national patriotism was submerged in local. The English invasion was useful in gradually rousing the dormant feeling of nationality, but though in the end it has helped to gather all the political forces of Ireland into two opposing camps, it has hardly made politics more practicable. They are still pursued with inexorable conviction to their logical ends, instead of being, as in England, a matter for eternal compromise between opposing parties. Mr. Lynch, who writes with studied moderation, practically recognises this fact. He is a Home-ruler, who is blind neither to the faults of his own party nor to the virtues of his opponents, and his book, besides constituting an impartial view of the politics, also contains a valuable survey of the industries of the country and her literature. On the latter Mr. Lynch writes with qualified enthusiasm, though with much sympathy. It is to science that Mr. Lynch looks for the future renaissance of Ireland, and in this one is inclined to regard him as a true prophet. The study of science would temper the over-exuberant artisticity of the Irish temperament. This at present only finds an outlet in politics, for even the present literary revival is in many respects a political movement, while Irish art is produced largely for outside consumption, and so exercises little effect on national life. When the present war is over, the future government of Ireland will become once more the subject of contention. If in the meanwhile the Irish parties could think less of their political differences and more of their mutual needs and mutual interests, the divisions between them might be bridged on the basis of mutual accommodation and forbearance. Mr. Lynch's book should pave the way for such a consummation; it may not be wholly impartial, but it at least shows an intelligent desire to go impartially into both sides of the question.

"The Decoration and Furnishing of Apartments," by B. Russell Herts. (G. N. Putnam's Sons 15s. net)

MR. B. RUSSELL HERTS' well-mounted volume is interesting as showing the fashionable American taste in decoration and furniture. It is, of course, largely influenced by the different conditions of urban life prevailing on the other side of the Atlantic. The Americans, more especially in New York and other great cities, largely live in flats; the elaborate heating apparatus in these convert open fireplaces from necessities into merely ornamental adjuncts, while their cupboard accommodation and the wealth of labour-saving appliances they contain enable their occupiers to dispense with many utilitarian pieces of furniture. Consequently, American ideals, superficially at all events, run in the direction of elegance rather than comfort. Mr. Herts is an advocate of either frankly modern work or modern reproductions and adaptations from the antique. Most of the so-called genuine antiques which are offered in America he regards as forgeries; while he has no sympathy "with the practice so much in vogue to-day of stocking up with antiques, regardless of whether they are good or bad, beautiful or ugly, appropriate and useful, or ungainly and unsuitable." This practice is, of course, to be reprehended, but one fancies that it is more in vogue in America than in this country. Here every collector has the advantage of being able to see antique furniture and decorations, amid their proper environments, in hundreds of old country houses and show-places, and his eye becomes trained to detect any strikingly incongruous element in his own household gods. Here, too, a higher standard of taste may be said to prevail. A person of æsthetic sensibilities who desired to fit up an apartment in a retrospective style would not choose the mantelpiece, which was to be the "decorative keynote" from which "the whole scheme of the room" was to proceed, from one of the "stock designs upon the market in Gothic, or Tudor, or Elizabethan, and also in some of the French and Italian periods." The most attractive element in the work of these early periods is its individuality. Each original design was conceived in regard to the dimensions of the room for which it was intended; reproduce portions of it in a room of different proportions, and the æsthetic charm of the original is lost. One sees an example of this in the illustration of a modern design for "An Elizabethan Living-room with a Real Fireplace." The chimney-piece appears too narrow for the height of the room, an effect which is increased by the number of perpendicular lines employed in its design; while the wall panelling fitted to accompany an Elizabethan plaster ceiling is overpowered by the deep-beamed ceiling which surmounts it. In this design, however, the architect appears to have been handicapped by special difficulties, for the central feature of the Elizabethan overmantel is a modern landscape inserted in the carved panelling. Few English

connoisseurs would venture to ask a designer to perpetrate such an anachronism. Coming to more modern periods, one finds that the Adam style appears to have taken a firm hold of American affections. This is eminently suitable to modern American requirements, and the designs inspired by it, which are illustrated, are generally tasteful and effective; so too are those in French eighteenth-century styles and those which are frankly modern. One must except from this last eulogium, however, the futurist boudoir, which is merely tiresome without being particularly startling. On the appropriate use of colour Mr. Herts naturally sets great store, and though naturally the number of plates which reproduce this feature is limited, among them are several which illustrate very happy combinations, and the full descriptions which accompany the black-and-white plates suggest schemes equally effective. In his general hints for furnishing and decoration Mr. Herts gives much sound and sensible advice, which the large number of illustrations accompanying it enables the reader to both comprehend and appreciate.



DETAIL FROM ABU SIMBEL
FROM "THE ARCHITECTURE OF ANCIENT EGYPT" (BELL AND SONS)

"Norfolk Artists: A Catalogue of Books, etc., in the Norwich Public Library," by George A. Stephen, F.L.A. (Public Library Committee, Norwich. In paper, 6d.; in boards, 1s.)

MR. GEORGE A. STEPHEN, the librarian of the Norwich Public Library, has compiled an excellent *Annotated Catalogue of the Books, Pamphlets, and Articles relating to deceased Norfolk Artists* contained in that institution. It forms what is a fairly exhaustive bibliography of the subject, the compiler having obviously exercised great research in discovering many of the items which he enumerates. Thus besides what may be termed standard works familiar to students of art, the list includes much matter from local papers—a most valuable source of information concerning the lesser-known artists—articles in magazines, and exhibition catalogues. The brochure is divided into three portions, the first enumerating books and articles dealing with the Norwich School in general, the second part with articles and catalogues performing the same office, and the third with items concerning individual artists. Nearly sixty of the latter are included, the dates and places of the birth and death being given in practically every instance. Of the artists listed John Crome has apparently been the most written about, no less than seventy items standing against his name, while John Sell Cotman, with over sixty, comes a good second. Mr. Stephen has done his task, as far as it appears in print, so carefully and accurately that in all probability he has overlooked no work contained in the Norwich Library, so that the following books which might have been advantageously included in a bibliography of the subject must be looked upon more as suggestions to the Library Committee for future purchases than as omissions on the part of the compiler. J. L. Roget's *History of the Old Water-Colour Society* contains full and interesting accounts of the careers of J. S. Cotman and George Cattermole, besides incidentally mentioning other Norwich men, among whom is the Rev. Richard Cattermole—the more celebrated artist's brother, whom Mr. Stephen has not included in his list. The appreciatory notice of Cotman in Henley's *Views and Reviews*, though rather short for mention, is worthy both as an interesting piece of condensed criticism, and on account of the celebrity of the writer. In the exhibition section the library contains a full and interesting collection of local catalogues, but little else outside, London exhibitions being only represented by a file of Royal Academy catalogues, others having reference to one or two private displays, and the 1878 catalogue of Old Masters at Burlington House. This, of course, gives a very partial idea of the works exhibited by the Norwich artists in London. Taking the three Cotmans, the two Cromes, the three Ladbrooks, with Stark and Vincent, as typical representatives, one finds that during their respective lifetimes they contributed nearly 700 examples to London exhibitions, of which under 140 went to the Academy, and about double that number to the British Institute. The acquirement of Graves's *Dictionary* of contributors and their works to the latter institution would do something to remedy the weakness of the library in this department. In the record of retrospective exhibitions outside the ones held in Norwich

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and the neighbourhood, the library wants strongly reinforcing. The Norwich School has been represented in practically every "Old Masters" exhibition at Burlington House, as well as in others at the Grosvenor Gallery and elsewhere, and in several important provincial exhibitions outside Norwich. Of these the catalogue of the 1878 Academy exhibition is the only one now recorded. Mr. Stephen has included in his list of Norfolk artists several aliens who were connected with the county by temporary residence. May one suggest the addition of Sir William Beechey to their number, as he resided at Norwich from 1782 until 1786 or 1787, and painted numerous portraits there.

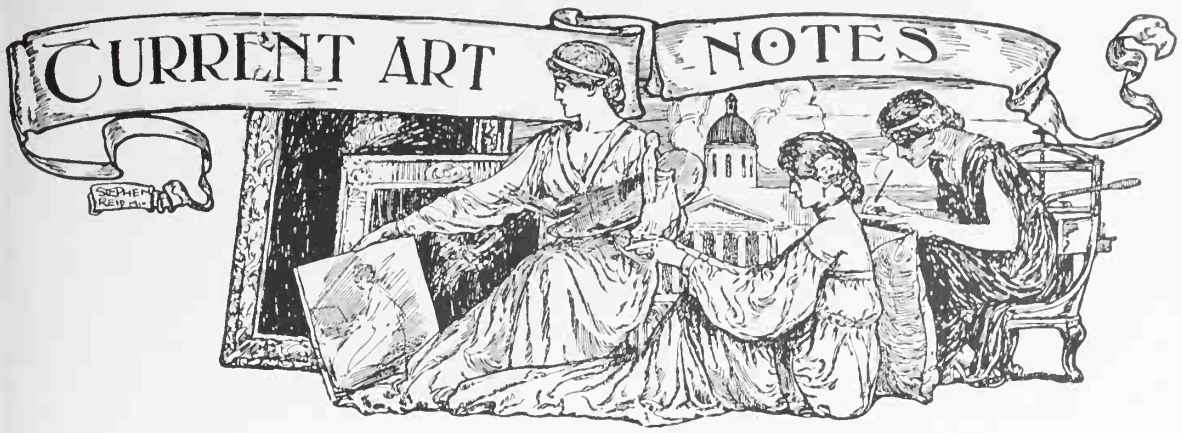
"The Architecture of Ancient Egypt: A Historical Outline," by Edward Bell, M.A., F.S.A. (G. Bell & Sons 6s. net)

At first sight there would not seem to be much scope for originality in a work dealing with this subject, but it must be remembered that there are yet a number of persons who believe that the conservatism of Egypt precluded it from employing more than a single style throughout the ages. Sir Gaston Maspero disposed of this mistaken notion as regards art generally by showing to us comparative examples of the various schools which vied with one another in the Nile land. Following on this lead, Mr. Edward Bell's book is valuable inasmuch as it prepares the way for students by means of architectural types which can be easily familiarised. In brief, it may be prophesied that amateurs will use it as an introduction to more abstruse works. The history of architecture is followed from remote prehistoric days until the time of the Ptolemies, and, in addition, there are appendices dealing with such subjects as the evolution of obelisks and the discovery of the supposed Osireion at Abydos.

The buildings of primitive peoples are usually circular in form, and probably the domestic dwellings of the first Egyptian hut-builders conformed with this rule. In the British Museum there is an early model of a mud shanty—a soul-house in fact—the shape of which is like to a somewhat elongated semicircle, suggestive of the mouth of a cave without the surrounding rockwork. This interesting relic clearly shows us that some kind of rounded arch was known to the Egyptians so early as perhaps the 1st dynasty. After dealing with this type of dwelling, Mr. Bell refers to the famous prehistoric vase paintings, which are generally taken to represent house-boats of great length with their bank of oars. In this case we cannot accede to Mr. Bell's alternative theory, that they may possibly represent "a palisade and a primitive kind of pylon," although it is ingenious and might be plausible, excepting for the preponderance of attested evidence to the contrary. That there were walled towns with towers or heavy buttresses to protect them we are aware from an early dynastic, or possibly late prehistoric, slate palette in the Cairo Museum. Indications point to these being the direct ancestral type from which evolved the fortresses of later date, familiar to us from the carvings. We know, moreover, that brick-making was understood in the late prehistoric period from the tombs of forgotten royalties discovered by Professor Flinders Petrie at Abydos, and assigned by him to a "Dynasty O," immediately preceding the time of Mena.

The dynastic history of Egypt is divided into three periods: the Old, the Middle, and the New Kingdoms. Taking these in order, we must not forget that Herodotus relates a rumour how Mena, who reigned *circa* 4400 B.C., diverted the course of the Nile by a dyke of about one hundred stades in length, and built his city of Memphis on the old river-bed. The earliest architectural tomb—the "eternal dwelling" of the ancients—possessed gently sloping sides and a flat roof. Its present name of "mastaba" is derived from a certain similarity of outline to the benches in Arab houses. An indefinite heightening of the mastaba by stages and a subsequent levelling of the planes produced the pyramid. The earliest pillars consisted of squared monolithic blocks, but so soon as the 5th dynasty we find the familiar palm and papyrus columns coming into use. About the beginning of the Middle Kingdom, *circa* 2466 B.C., commenced a type of polygonal pillar, which, from the striking resemblance borne to it by the later Greek order, is sometimes known as "Proto-Doric." During this epoch the employment of pylons, or gateways flanked by heavy towers, and of obelisks, became general in ecclesiastical architecture. The New Kingdom, which started about 1700 B.C., according to Brugsch, was marked by prodigality of building. Rameses II., ill-content with raising his own temples and statues, took to carving his name upon objects for which he was not responsible. Certain of the Egyptian kings had a taste for this kind of piracy. The national temples had enormous additions made to them under the New Kingdom, and fancy ran in immensity, whilst the heretical cult under the 18th dynasty evolved an entirely new but transient art. But decadence set in, and, saving for a flash of revivalist genius under the Greek influence during the 26th dynasty, and for such Ptolemaic temples as that of Edfu, the art of Egypt was doomed to disappear after a longevity of more than four thousand years.

Some of the illustrations to Mr. Bell's interesting book we remember to have seen in earlier works; others are taken, and quite rightly, from architectural specimens in the British Museum, the Mecca of the English Egyptologist. There is also a varied collection of original photographs of no small value. One of the most successful of these shows the detail at the side of the throne of one of the gigantic Ramesside figures at Abu Simbel. In this may be seen a representation of the union of the upper and lower Niles as personified by the fertile god Hapi. In front, proudly facing the light, stands a princess of the reigning family. By what is obviously a misprint in the text under the illustration in the book, she is connected with the house of Rameses III., instead of that of his ancestor, the Pharaoh of the Oppression.



ONE is often tempted to try and anticipate the verdict of posterity on the work of a contemporary or nearly contemporary artist, and yet it is difficult to separate what pleases us, because it merely chances to fit in with the mood of the moment, from what embodies some eternal truths which will appeal to posterity as much as, or even more than, to ourselves. At Messrs. Tooth's Galleries (155, New Bond Street) there is at present on view a collection of forty pictures by the late James Aumonier. It is some time since his work was shown in any current exhibition, and so quickly do we change in our artistic cults, that already it seems to bear little connection with any contemporary movement. One can almost regard it with the same detachment from present influences as the work of an eighteenth-century master, and so, perhaps, one's impressions of it will not be greatly different from those of an art critic of the next century. The exhibition shows what everyone already knew, that Aumonier's range of subject was essentially limited. He was a painter of halcyon weather, of blue skies and sunlight, of clouds that are always fleecy and white, of fields varying in colour between fresh spring greenery and autumn gold, but which are always bright and sunny in tone. Such a limitation of subject might seem to infer a certain mannerism of treatment and duplication of effect; but this is not the case, for Aumonier had the gift of seeing every scene he depicted with an entirely unjaded eye, and realising it with the zest of an adventurer exploring a new country. In this way he attained both spontaneity of expression and variety of feeling. There is the same joyousness of utterance in his rendering of *The Common*, with its wind-swept sky and wealth of tangled greenery, and tranquil *Sunlight on the Downs:* but while the former is full of movement and the flicker of the wind among the foliage, the latter is a delightful rendering of lambent still atmosphere, recorded with a simplicity and spaciousness of feeling that recalls Crome's *Mousehold Heath*. Another aspect of nature is shown in the careful, minute yet freely handled *Study of Primroses*, or in the more broadly treated *Poor Man's Garden*, with its vivid impression of blossoming may; but in all the examples, with the exception of the large *Water Lilies*, painted in the artist's earlier style, when he tried to record what he had seen rather than what he had felt, there is shown the same frank and full enjoyment of nature, the same ability to record the artist's enjoyment in good colour and fluent brushmanship. These qualities are not ones to pall with time. Fashions may change, but human feelings remain the same, and whoever has the power of impressing his work with the stamp of his individuality gives it a permanent interest, the interest that accrues when one human being is communicating his emotions to a kindred spirit.

Pictures by James Aumonier

ROYAL COPENHAGEN PORCELAIN GROUP
THE PRINCESS AND THE SOLDIER
FROM HANS CHRISTIAN ANDERSEN'S FAIRY-TALE,
"THE TINDER BOX" BY CHRISTIAN THOMSEN

AT the Brighton Corporation Art Gallery the usual exhibition of foreign art takes the form of a display of Royal Copenhagen porcelain and Copenhagen art faience. The innovation in favour of ceramics is to be welcomed, for though England is the greatest producer of high-class porcelain and earthenware in the world,

Copenhagen Porcelain at Brighton

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modern work is rarely shown in exhibitions, so that the general public, instead of realising that the work of the potter in its higher manifestations is one of the fine arts, regards it merely as a manufacture. The directors of the Danish factory, besides initiating a series of special exhibitions, have made another step towards securing the recognition of their wares as objects of art by recording the names of their designers. Both practices are only indulged in to a small degree by leading English firms. If they were followed more extensively, it would tend to make their finer productions far better known, and to greatly stimulate the demand for them by leading the public to appreciate their artistic qualities. The Copenhagen porcelain does not directly compete with any English work, for it has been developed on original lines, and is thoroughly Danish in its sentiment and inspiration. It is fired at a greater heat than the orthodox English china, and its decoration is wholly in underglaze colour, which limits the choice of pigments to those which will not fly in the intense heat of the porcelain furnace, and eliminates all those which will merely stand the much lower temperature of the glazing kiln. This limitation imposes on the artists a reticence of coloration which they have adapted to their designs with great effect. These are frequently akin to the Japanese in the simplicity of their motives, a group of reeds, a stork, or cluster of wild-fowl often serving for a theme, which, though treated in a naturalistic manner, produces a highly decorative piece of adornment. Perhaps, however, the Copenhagen porcelain shows its highest qualities in the beauty of its modelling. In works like Christian Thomsen's *The Princess and the Soldier*, or *The Princess and the Swineherd*, or the animals and birds of Bonneson, Engelhart, Neilson, and Herold, nature is followed with great realism without going beyond the limitations of the material employed or producing anything that does not fulfil its purpose to the full as a piece of decoration. In the Copenhagen art faience more brilliant and luminous colour is sought for, the effects attained being often remarkable for their rich harmonies or contrasts, while the crystalline ware emulates the achievements of the old Chinese potters by the production of pieces in which the decoration depends wholly on the fusion and combination of the pigments employed in the intense heat of the furnace.

The late Frank T. Sabin

THE death of Mr. Frank T. Sabin, which took place on October 1st, at Torquay, removes from the world of prints and books one of its most familiar figures. Mr. Sabin may be said to have inherited his special proclivities, for his father, Mr. Joseph E. Sabin, is well known as the compiler of the *Dictionary of Books relating to America*, a monumental work, not yet finally completed, which is indispensable to all collectors of old American literature. Mr. Sabin, senior, was an Oxford man, owning Chestnut Hill farm, at that time not trenched upon by the town. His activities carried him to America, where he established book-shops at Philadelphia and New York, and founded the first literary auction-rooms in America. His son, Frank T. Sabin, assisted him in his work, but after his death returned to England and established himself at Hart Street, Bloomsbury. He moved successively to Garrick Street, Shaftesbury Avenue, and finally to New Bond Street. He belonged to that older generation of dealers who, instead of adopting the prevailing fashions, followed their own tastes and gathered about them clients with similar sympathies. In this way Mr. Sabin was largely instrumental in forming the tastes of collectors of his own and the present generation. He showed his discernment in being one of the first to appreciate the æsthetic value of old colour-prints, when they were still esteemed as caviare by most collectors. It may be recalled that he contributed an article in their praise to the opening number of THE CONNOISSEUR. How well his judgment has been upheld is shown by the enormous appreciation in their prices, examples which could be then bought for a few pounds now bringing ten or twenty times the amount. Another of his discoveries was the work of John Downman. He was an admirer of it long before it met with general appreciation, and had the satisfaction of seeing examples by this artist also rise in value to an enormous degree. Among the numerous objects of historic interest which passed through his hands were the will of Keats, Mr. and Mrs. Browning's love-letters, and Nelson's will and his memorandum on Trafalgar. He was publisher of a number of modern engravings, chiefly in colour, and also of several works of literary interest, of which *Dickens by Pen and Pencil* is the most important. In this there is reproduced practically every known portrait of the author, and the scarcer illustrations and title-pages from all works.

An Old Battleship

A COLLECTION of panelling and chairs in the Tudor style, now on view at Messrs. Hindley's (70, Welbeck Street), possesses an unique interest as being in all likelihood made from the timbers of one of the first ships ever built for the Royal Navy. This was the *Henri Grace à Dieu*, one of Henry VIII.'s warships, which was grounded in 1514, and burnt at Woolwich in 1553. The remains of the vessel were discovered in 1912, when preparing a site for a new generating station on the banks of the Thames. The beams and other timbers composing them were of phenomenal thickness, the base of the main mast being nearly 12 feet in circumference, and the other portions of corresponding stoutness. Efforts were made at the time to retain the timbers for some national purpose, but though Messrs. Hindley offered them to the nation at cost, no result was attained, and the fine old time-seasoned timbers are perhaps serving their highest æsthetic ends in being transformed into tasteful articles of furniture.

Old Chintzes

THE revival of eighteenth and early nineteenth-century designs is one of the most pronounced features of modern ceramic art. A similar revival is taking place in regard to our textiles. At Messrs. Harvey Nichols & Co.'s (Knightsbridge) may be seen a number of chintzes which are revivals of patterns

THE DUCHESS OF CLEVELAND

BY SIR PETER LELY

In the collection of Earl Spencer, K.G., at Althorp

issued by this firm in the reign of George IV., block printed and in their original colours. These patterns, permeated as they are with the atmosphere and feeling of the Georgian era, form a peculiarly appropriate accompaniment to the furniture of the period, now so much in vogue.

A Hepplewhite Chair

AN exceptionally fine Hepplewhite armchair now included among the antique furniture on view at Messrs. A. B. Daniell & Co.'s (Wigmore Street) is practically identical with one at the Victoria and Albert Museum. It belongs to what is known as his oval-backed type, a form he used far less frequently than the shield-back. In this type he generally introduced the Prince of Wales's feathers as a decorative motif, and the present example follows this rule. The splat is exceptionally ornate, and the fine carving throughout the chair shows it to be a piece on which the highest skill of the designer was exercised.

HEPPLEWHITE CHAIR
IN THE POSSESSION OF MESSRS. A. B. DANIELL AND CO.

"The Fortune Teller," mezzotint in colours, by G. P. James, after the picture by Sir Joshua Reynolds. Edition limited to 250 artist's proofs at £5 5s. each. (J. F. E. Grundy)

AN attractive mezzotint, printed in colours, has been published by Mr. J. F. E. Grundy (4 and 5, Adam Street, Strand), after Sir Joshua Reynolds's well-known picture of *The Fortune Teller*. The plate, which is the work of Mr. G. P. James, is executed with refinement and delicacy, and has obviously been scraped specially with an eye to colour effect, the darks being not too heavy, and the high lights left with a sufficient modicum of tone to hold the colour. The impressions thus can be printed wholly without hand-touching, and show a lightness and transparency of effect compatible with that of a highly finished drawing in pure water-colour. The plate is one of the most successful efforts of the engraver, and forms a highly pleasing translation of the original. This picture, which must not be confused with the same artist's fancy portrait of Lord Henry and Lady Charlotte Spencer, known as *The Fortune Tellers*, represents a young gipsy telling the fortune of an attractive girl, who is supported in the arms of her lover. It was painted in 1777, and exhibited at the Royal Academy in the same year. As a proof of the high esteem in which the artist held the work, it may be recalled that though at the time his price for a half-length portrait was only 70 guineas, for this picture, which is but slightly larger, he asked and obtained £367 10s., the purchaser being the Duke of Dorset. It remained many years at Knole, and subsequently became the property of Baron Ferdinand de Rothschild. The work has been several times engraved, but Mr. James's attractive plate is the only one which has been scraped primarily for printing in colours. As the edition is limited to two hundred and fifty artist's proofs, and there is no other state, the publication should prove a desirable acquisition to modern proof-collectors.

"The Kaiser's Garland," by Edmund J. Sullivan Water-Colours by Eleanor Fortescue-Brickdale

THE triad of exhibitions at the Leicester Galleries (Leicester Square) comprised two connected with the war and one which, by way of contrast, illustrated the pastoral and idyllic side of old English lyrical poetry. The latter was of water-colours by Miss Eleanor Fortescue-Brickdale. This artist's work is always delightful by reason of its poetical feeling, conscientious and highly wrought technique, and the general adequacy of its coloration and draughtsmanship. Miss Fortescue-Brickdale, however, is apt to see too much and to diffuse the interest of her themes in the elaboration of their setting, instead of concentrating it on salient facts. From this failing some of her more simple compositions, such as *His reign of peace upon the earth began* or *The Undiscovered Country*, were almost wholly free. The former showed the Nativity, with the Virgin Mary seated, in rich blue robes, backed by an open window, through which could be seen a tranquil moonlit sky, with the roofs of sleeping Bethlehem gleaming snow-white below. In this simplicity had been attained by the massing of colour and the concentration of interest. So, too, in *The Undiscovered Country*, which shows a boy and girl crossing a stream in the midst of a wealth of tangled greenery;

the foliage and vegetation, though minutely depicted, are so well massed together that they serve as a frame to the two figures. In many of Miss Fortescue-Brickdale's drawings the figure of Love was happily and properly introduced in the guise of the little mischievous winged cupid, which forms the subject of innumerable serio-comic lyrics and ballads. So much is the figure associated with this type of poetry, in which Love is represented as inflicting and suffering all kinds of torments, that one cannot help regretting that Mr. Edmund J. Sullivan has chosen the same figure to personify Belgium and suffering humanity in his powerful series of war cartoons. It robs the cartoons in which it occurs of something of their impressiveness and conviction. Thus *The Parthian Shot*, showing Belgium personified as a winged infant launching a shaft at the hideous figure of German militarism, might do with little alteration for a drawing of Cupid and Cyclops or Pluto. Perhaps the best of the cartoons are those which are least dependent on their literary interpretation, such as *Deutschland über Alles*, showing German militarism standing on a mound of prostrate Belgiums — men, women and children — to affix the inscription on a wall; or the *Meinselbst und Gott*, showing the Kaiser standing by his conception of the Deity, a gross and brutalised exaggeration of his own person.

The French caricatures and drawings in an adjoining room were also concerned with the war. Some of the more interesting were drawings evidently made within the firing lines, in which Highlanders were largely represented as well as French soldiers. Humorous in their conception, but equally true to life, were C. Huard's representations of the French peasantry and bourgeois in the war zone, the humorous legends beneath all giving point to the stubborn courage they have exhibited in the actual presence of the enemy. The imperturbability of the English soldier and the brutality of the Huns were also accorded full justice.

Provincial Exhibitions

THE provincial exhibitions have fortunately not been greatly curtailed by the incidence of the war. The autumn exhibition at Liverpool — perhaps the most important in the provinces — is being held as usual, thanks to the generosity of a member of the Corporation Art Committee. Among the special features this year are a collection of works illustrating modern Belgian art, another of Burmese pictures by Mr. G. F. Kelly, and a special collective exhibit of the Royal Society of Miniature Painters. The exhibition, which is under the patronage of His Majesty the King of the Belgians, will remain open until the 8th of January next. Another exhibition, in which Belgian art is made a special feature, is that at the Derby Corporation Art Gallery, which will remain open until January 29th. At the Mappin Art Gallery, Sheffield, an important exhibition of military pictures is being held, a large number of the examples recently shown at the Guildhall, London, being included, as well as many important additions. This exhibition is likely to be of great topical interest to the people of the Midlands and North of England.

Air-craft Insurance on Objects of Art

THOUGH the adequate insurance of his valuables should be attended to at all times by the art collector, the danger of Zeppelin raids makes it at the present moment a matter of even greater importance than usual. Now, insurance is a matter that few laymen properly understand. In life insurance a man can put any value he likes upon his life, and immediately after his death the amount for which the policy is taken out is paid to his heirs, not only without dispute, but generally with a considerable addition in the way of bonuses. This rule, however, does not hold good with the insurance of property, more especially of portable property. Whatever the amount of the insurance effected, the company have no necessity to pay any more than the actual value of the articles destroyed, and before they do this both the destruction of the articles and their value must be proved reasonable to their satisfaction. This, though an equable condition, presses hardly on the person who has not taken the precaution to have a detailed valued inventory made of his effects. However good his memory, it will be difficult for him to recollect every item which happens to be destroyed, and still more difficult, and in many cases impossible, to produce such evidence of its existence and value as would satisfy a fire assessor. In many cases, too, when an inventory is made the owner finds that he is considerably underinsured, so that in the event of damage by fire or bombs, even if his evidence had been satisfactory to the assessor, he could only have hoped to receive a proportion of his actual loss. Most insurance companies now grant indisputable policies on a valued inventory drawn up by a reliable firm, and until this is done the policy-holder must regard his policy as a somewhat speculative asset.

VALUATION AND CORRESPONDENCE DEPARTMENT

Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our increased correspondence and the fact that THE CONNOISSEUR is printed a month before publication, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR, 35-39, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

Engravings.

Rowlandson's "London Volunteers."—A9,461 (Belfast).—If this is the edition of 1799, comprising 87 plates, it is worth, say, £25 to £30, so far as we can judge without an inspection.

"Last Dying Speech and Confession," by Merke, after Rowlandson.—A9,464 (Larbert).—Your print of the above denomination, being No. 3 of this set of the *Cries of London*, is worth about £1 or 30s. The name of the engraver, incidentally, is Henri Merke, not Merks.

"The Mouse's Petition," by Nedovato, after Bunbury.—A9,516 (Padua).—Unfortunately, your description of this print suggests that it is not of the right issue to be of any great value.

Furniture.

Sideboard.—A9,565 (Glendarragh).—Judging from the photograph, your sideboard belongs to the beginning of the nineteenth century. You do not mention the nature of the wood, but it appears to us to be mahogany. Such pieces are not in great demand, so that in default of further details, we should not appraise the value at more than £5, and possibly under, according to condition.

Miscellaneous.

Tsuba.—A9,472 (Whitehall).—The word "tsuba" is Japanese, and signifies the "guard" of a sword. It is not possible to enter into a dissertation on the various periods and types, but it may be observed in passing that, generally speaking, the specimens with the perforated designs are the earlier. Some of the later examples are profusely decorated and heightened with precious metals and other auxiliaries. Many tsubas became separated from their accompaniment after the year 1876, when an imperial edict forbade the wearing of swords. There are forgeries, of course, several of which are to be detected by the fact that the metal has been roughly stamped out, instead of being worked in the solid. You will find some further remarks on this subject, accompanied by reproductions of fine pieces, on pages 3, 4, and 5, Volume III., and on pages 181, 182, and 183, Volume VIII., of THE CONNOISSEUR.

Military Badge.—A9,589 (Bray).—Judging from your sketch, this is part of the centre ornament of the helmet-plate of the Border Regiment. It appears to be fairly modern, and consequently is only of small value. **Louis XIII. Gold Coin.**—Without seeing this, we should not appraise it as being worth more than the value of the metal. **African Turf Club Buttons.**—We should not think that these would be of any particular interest to collectors.

Robert Darvell, Clockmaker.—A9,591 (Chichester).—Robert Darvell was a member of the Clockmakers' Company in 1708. He had been apprenticed to John Ellicott.

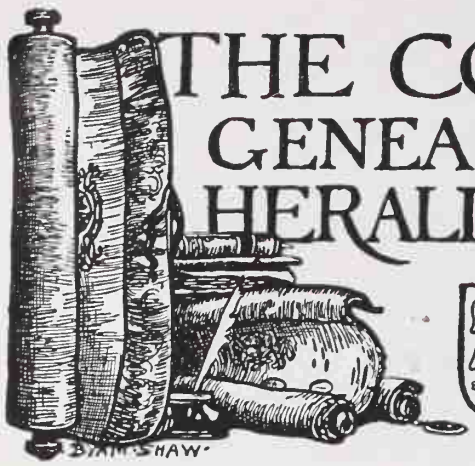
Painters and Paintings.

Portrait of Pope.—A9,605 (Bristol).—There was an R. Dudman who flourished about the period you mention, *i.e.* 1791, but we do not recall any artist of that name having "W." for an initial. Perhaps the inscription on the back of your *Portrait of Alexander Pope*, the famous poet, has been misread. We cannot express any opinion as to the value of the work in the present state of our knowledge of it, but think that a reproduction in our NOTES AND QUERIES pages would probably put you in touch with interesting information. If you will refer back to our issue for October, 1915, you will find a long list of the principal successful identifications which have been effected through this medium within the last three years.

Paul Potter.—A9,607 (Selsey).—You appear to be confusing Paul Potter (1625-1654), the famous animal painter, with his father, Pieter (born about 1595-1600, died 1652). There is a *Stag Hunt* by the elder Potter in the National Gallery, London, produced not long before his death.

Criscuolo.—A9,619 (Port Said).—There were two artists, brothers, of this name, both of whom painted religious subjects. The elder, Giovanni Filippo, was born in 1495, and died in 1584, whilst the younger, Giovanni Angelo, died *circa* 1580. He was the author of a *History of Neapolitan Artists to 1569*. Maria Angela Crisevolo, or Criscuolo (1548-1606), also painted religious subjects. She married the younger d'Amato, himself an artist of note.

Flower-piece.—A9,620 ("Friary").—We shall require to see the painting of flowers attributed to Christian van Pol before passing opinion on it. As you are probably aware, this artist was born in 1752, and died in 1813.



THE CONNOISSEVR GENEALOGICAL AND HERALDIC DEPARTMENT

Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, Hanover Buildings, 35-39, Maddox Street, W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

NOGLE.—Henry Nogle, of Exeter College, Oxford, was son of the Rev. Daniel Nogle, of Challicombe, Devon. He matriculated 2 November, 1756, at the age of 19, and took his B.A. in 1760. His father, the Rev. Daniel Nogle, was son of John Nogle, of North Molton, Devon, and was also of Exeter College, where he matriculated 23 March, 1707-8. He became Rector of Challicombe in 1720.

PENLEAZE.—John Penleaze, of Lincoln's Inn, and M.P. for Southampton, was son of James David Penleaze, of Christchurch, Hants, Esq.; he died 12 April, 1855, aged 69. His second son, John, was Rector of Black Torrington, Devon, from 1834 until his death in 1879, aged 70. James David Penleaze was probably descended from David Penleaze, or Penleare, son of William, of Penzance, Cornwall; Vicar of Tysoe, Warwick, 1707, and of Sidbury, Devon, 1718.

WIMPLER.—Stephen le Wympler's will was proved in 1260-1. In it he mentions his land in Papworth (co. Cambridge) to be sold for the good of his soul. His wife Alice to have all his houses for life, and at her death to be sold, his eldest daughter, Johanna, to be preferred as purchaser. Legacies out of the proceeds to said Johanna, Alice, wife of Richard de Trye, Alice, wife of Robert Hauteyn, and to Idonea, younger daughter of testator, and of the residue, if any, £17 to Henry le Wympler and 8s. 4d. to Walter de Karleton. The will of Henry le Wimpler was proved in 1281. In it he mentions his son Thomas to have his shop in Winchester Market, and his chest in the seld of Robert de Arraz. His son John to have the reversion of his house in Bradestrate, in the parish of St. Benedict Fynck, after the decease of Alice his wife. Daughters Katherine, Avice, and Johanna.

The will of his wife Alice was proved in 1309. She mentions Geoffrey le Brochere and Alice, his wife; Avice, her daughter; and William Gratefige and Johanna, his wife.

Katherine was probably mother of Thomas Atte Puwe, whose will was proved 1343-4, in which he leaves the reversion of certain tenements in the parish of St. Benedict Fynk to his wife Alice, after the decease of Katherine, his mother, and Avice, daughter of Henry de Wympler.

MERRIWEATHER.—John Merriweather, of Sibertswold, co. Kent, received a confirmation of arms and grant of crest on the 26 July, 1609. The original Patent was produced by Mr. Merriweather, of Tower Ward, at the Visitation of London in 1687. The following descent is given in the margin of the Patent:—

. . . . Merriweather = ...

. . . . = ...

Edward = ... Eadol. (Arms—Erm. on a bend sa., three cinquefoils arg.)

Richard = ... daughter and heir of . . . . Joule, by . . . . daughter and heir of . . . . Cooke.

John Merryweather, = ... daughter of Sir William Crayford. of Shepperton.

The arms confirmed were:—Or, three martlets sa., on a chief az. a lion pass. gard. of the first. *Crest*—From a crest coronet or, a cubit arm in armour erect, the gauntlet grasping a sword in pale all ppr., the sword transfixing a lion's head of the first, erased gu., lang. and the point of the sword embr. of the last.

The second shield gives the arms quarterly, viz.:—One and four as above; 2. Arg. a mullet gu. betw. three pheons sa. (for Joule); 3. Gu. three crescents and a canton arg. (for Cooke).

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BARBIERS (P.), 1838. Landscape Painter. Dutch School. **Landscape,** with cottage and trees, stream, fall and figures. Charming drawing in colours. $8\frac{5}{8}$ by $7\frac{1}{8}$. £2 15s.

BEAUCLERK (Lady Diana), 1734-1808. **Children and Cupids at Play.** A series of 4 charming Oval drawings, delightfully portraying small whole length figures of cupids and children sporting. Pencil, with faces tinted, each with separate wash line border, the 4 on 1 mount. Size of each, $5\frac{1}{4}$ by 4. £4 10s.

BEECHEY (Sir Wm.), 1753-1839. **Portrait of a Lady.** Head only, full face, with mob cap tied with a bow under chin. Pencil. Fine. $8\frac{1}{2}$ by $6\frac{1}{8}$. £5 5s.

CATS (Jacob) 1741-1799. An excellent draughtsman of the Dutch School. **Woody Landscape,** with stream, and with figures and cattle in foreground. Sepia. $6\frac{1}{4}$ by $9\frac{3}{8}$. £3 5s.

COTMAN (John Sell), 1782-1842. **Seascape.** Fishing boats and a ship sailing in a heavy sea. Pencil. SIGNED. 6 by $10\frac{1}{2}$. £6 10s.

*** From the Spelman Collection, Norwich.

CRISET (Ernest), Humorous Artist. **A Trapper.** Quaint figure of a man with hatchet and knife in his belt and holding a gun. Clever drawing. Pen and Colour. SIGNED. 10 by $8\frac{1}{4}$. 15s.

FUSELI (Henry), R.A., 1741-1825. **Scene from Homer.** Sarpedon falling under Patroclus' sword. Death and Sleep about to convey him to Lycia. Fine and Important drawing in water-colours. $18\frac{5}{8}$ by 24. 38s.

GUYS (Constantin), Died in Paris, 1892. **A Toreador.** He stands at the edge of the bull ring and appears to be watching the movements of the bull; a group of spectators are in the stands behind him. Exceptionally fine drawing in colours. $11\frac{3}{8}$ by $8\frac{5}{8}$. In wash lined mount and English gold frame. £15

HAVELL (Wm.), 1782-1857. **Streetfall Castle, Lympe, Kent.** Panoramic landscape view, with the castle and figures on the left, trees, in centre and sea in distance. Fine water-colour drawing, $9\frac{1}{8}$ by $24\frac{1}{4}$. £2 2s.

0 **KEENE** (Charles) 1823-1891. Famous "Punch" Artist. **Artists Sketching** in a field, one in conversation with a "yokel." Clever pen drawing. SIGNED, "C.K." $4\frac{1}{2}$ by $6\frac{3}{4}$. £5 5s

1 **LAPORTE** (John). 1761-1839. **Hilly Landscape** with trees, stream, waterfall, and with horseman and other figures on a road. Pleasing drawing in gouache. $5\frac{1}{8}$ by $7\frac{1}{8}$. 35s.

2 ——— Another, the companion drawing in gouache. $4\frac{3}{4}$ by $6\frac{3}{4}$. 35s.

3 **MALTON** (James). 1795. **Design for a Cate** leading to a park, with a man in red cloak and plumed hat on horseback and another figure at entrance. Fine and important drawing in water colours. Signed and dated. 17 by $23\frac{3}{4}$. £5.

4 **NASH** (John). 1752-1835. **Lincoln Cathedral.** A perspective view of the high street, with the conduit on the right, early omnibuses are passing up and down; the Cathedral, with its towers rising high above the housetops is seen on a hill in the distance. Fine drawing in water colours. Circa 1830. 12 by $17\frac{1}{4}$. £3 3s.

5 **PARRIS** (E. T.). 1793-1873. **Portrait of a Lady.** Half-length figure of a pretty young woman, the face and head delightfully drawn and delicately finished in water colours, in a wash-lined mount. $10\frac{3}{4}$ by $8\frac{7}{8}$. £4 10s.

6 **ROWLANDSON** (Thomas). 1756-1827. **The Suitor.** Interior of an apartment, containing five figures; an elderly man (? Dr. Syntax) is endeavoring to prevent a gallant young military officer (who has just been announced by a grinning male servant) from entering the room, near a window to the left two charming young ladies are standing. Clever drawing in water colours. 6 by $9\frac{1}{8}$. £3 3s.

7 ——— **Rocky Coast Scene,** with fisherfolk and boats. In water colours. $5\frac{5}{8}$ by $9\frac{1}{8}$. 30s.

8 ——— **Landscape,** with winding stream, running parallel to which is a road between trees, in foreground two young women are resting, holding conversation with a shepherd-boy, whose dog stands beside him. Very pleasing drawing in water colours. $8\frac{1}{2}$ by $11\frac{1}{8}$. £3 15s.

9 ——— **The introduction.** A party of clerics, ladies, and gentlemen, a red-faced and stout old man is seen introducing a lady of uncertain age to a friend. A humorous sketch in water colours. $5\frac{1}{4}$ by $8\frac{5}{8}$. 32s.

0 **SANDBY** (Paul). 1725-1809. **Alnwick Castle.** Fine exterior view from the grounds, with trees and a group of figures in forepart and the castle in middle distance. Splendid decorative drawing in Indian ink and water colour, in wash-lined mount and old English gold frame $12\frac{1}{4}$ by 20. £4 10s.

1 **SMITH** (Collingwood) R.W.S. **A Mill near Mansfield, Notts.** A stretch of country with cornfield, and the mill on rising ground to the right, in front, a farmer's cart drawn by oxen, and three figures. Fine original drawing in water colours. $13\frac{1}{2}$ by $24\frac{3}{4}$. In English gold frame. £3 10s.

*** From the collection of Eleanor Lady Leighton Warren, dec'd.

3 **WOOD** (L. J.) R.I. **Hastings.** The Cliffs; Fishmarket. Pleasing drawing in water colours. Signed. $13\frac{3}{4}$ by $9\frac{7}{8}$. 30s.

4 ——— **Pulborough, Sussex.** The old Smuggler's House, exterior. Clever and picturesque drawing in water colours. Signed. $16\frac{1}{4}$ by $12\frac{3}{8}$. £2 2s.

BURLINGAME

OIL PAINTINGS.

25 **BURROWS** (Robert) Junr. **Ipswich from Stoke Hills.** Pleasing oblong oval view on panel. 10 by 14. 30s.

26 **CALDERON** (Philip H.). 1833-1898. **The Portrait.** A scene in olden times. A group of stately figures gathered around a portrait of a lady. Clever sketch in oils. Framed and glazed. Size of panel, $7\frac{3}{4}$ by $6\frac{5}{8}$. 30s.

27 **CALVERT** (Frederick). Flourished 1830. **Tintern Abbey, on the Wye.** River scene with boats and figures in front of the ruined edifice, which is on the opposite shore. Finely executed little picture on canvas. 14 by 12. SIGNED. £4 4s.

28 **HOREMANS** (Jan J.). 1682-1759. **Interior,** with a soldier in red coat and cuirass; ladies and gentleman grouped around a dining-table, on which a repast is spread. On canvas, in black frame. 20 by $22\frac{1}{2}$. £9 10s.

29 **LOUTHERBOURG** (Philip de). 1740-1812. **Skiddaw.** A road along the mountain side, with a coach full of passengers, and with a horseman and dog following. Fine old English picture on canvas. 20 by 24. £9 10s.

30 **NASMYTH** (A.). 1758-1840. **English Country Road Scene,** with trees and figures; on the left a forge with smith shoeing a white horse, other figures looking on. Canvas 18 by 12. In gilt frame. £2 12s. 6d.

31 **NORWICH SCHOOL** (Attributed to James Stark). **Woody Landscape**, with two gypsies boiling a caldron over a camp-fire in foreground. Highly finished and finely executed picture on panel. 10 by $9\frac{1}{4}$ in heavy gilt frame. £3 3s.

32 **SERRES** (J. T.). 1796. **Coast Scene,** with shipping, windmills, and fishing-boat, with figures in front. Pleasing little picture on panel. $8\frac{3}{4}$ by $11\frac{5}{8}$. SIGNED and DATED. £2 10s.

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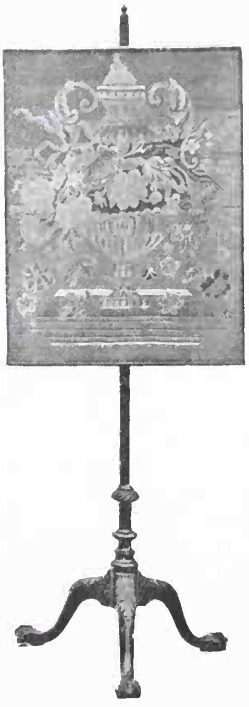
Antique mahogany Powder Stand.

O 5020
A charming antique Work Table of satin wood, beautifully decorated.



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O 2455

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O 2455 A miniature Bureau with Old English black and gold lacquer.

O 4956 A Queen Anne Walnut Table.

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Is any cozened of a tear
Which as a pearl disdain does wear?
Here stands the thief; let her but come
Hither, and lay on him her doom.

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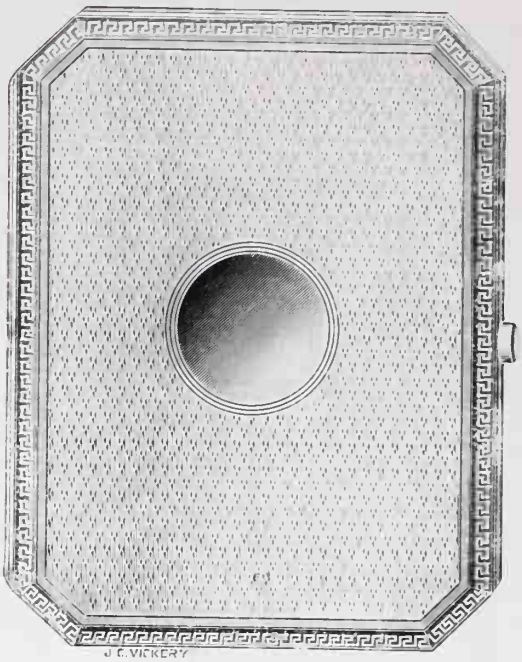

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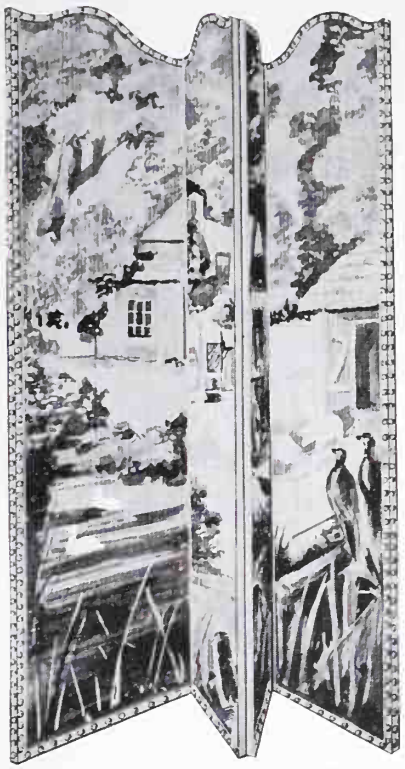

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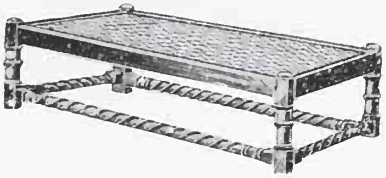

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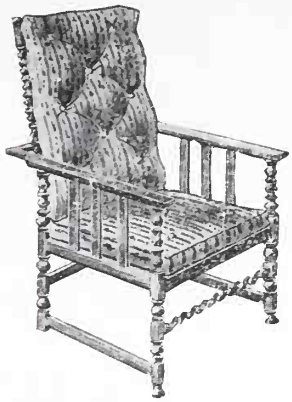

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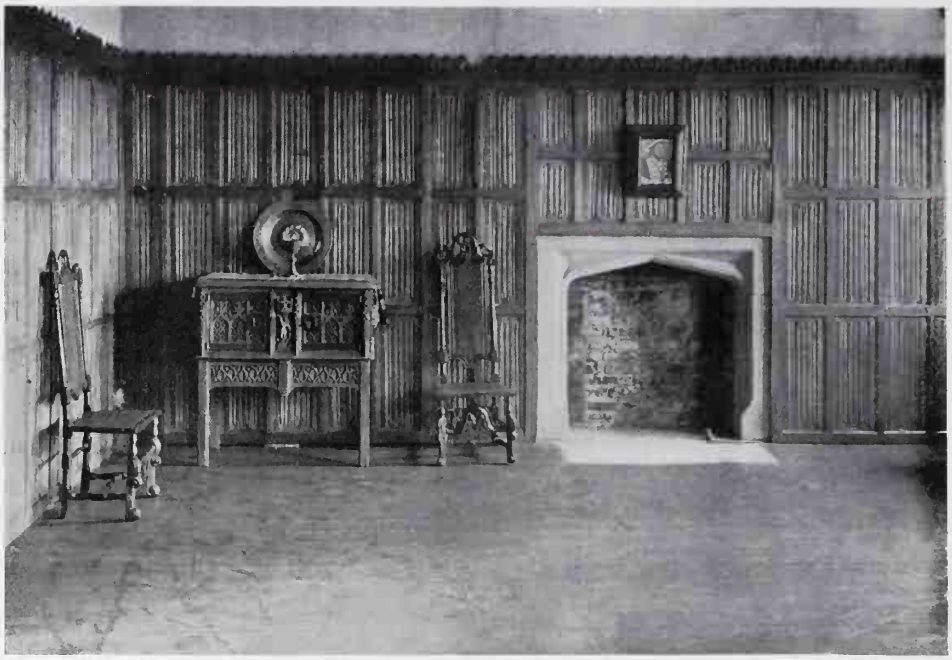

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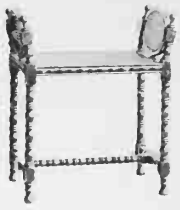

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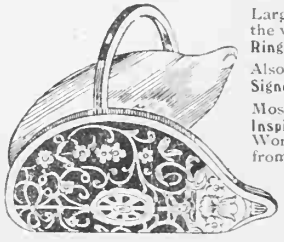

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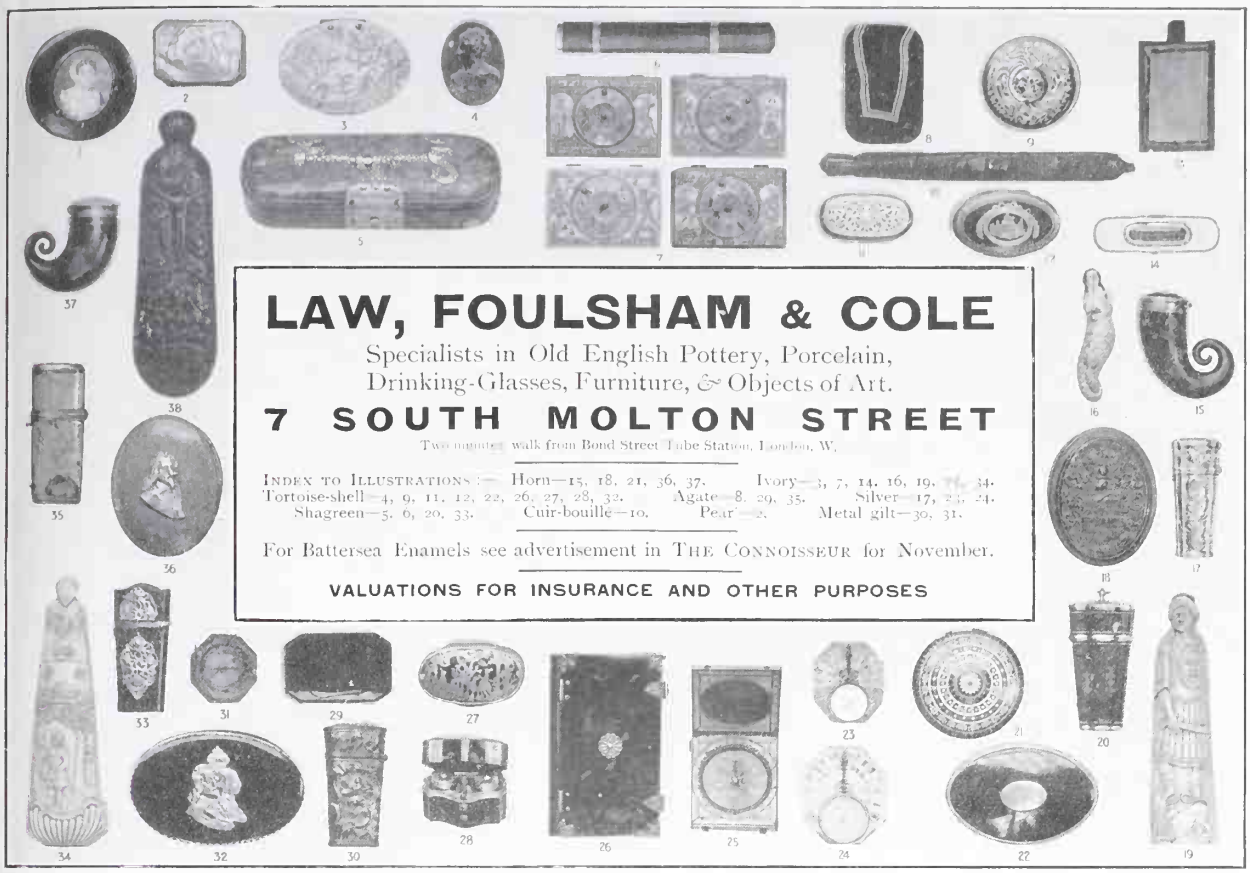

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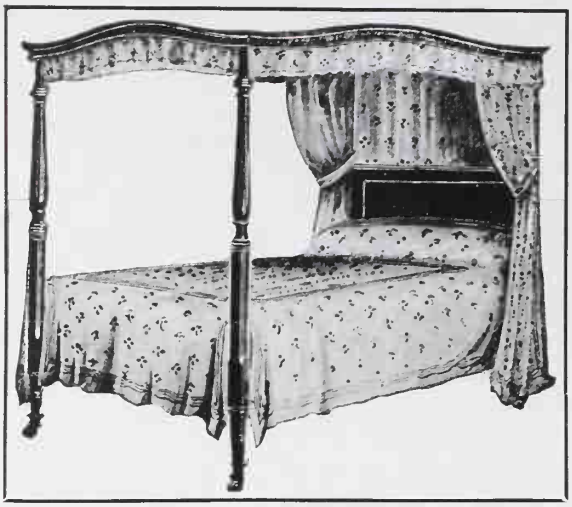

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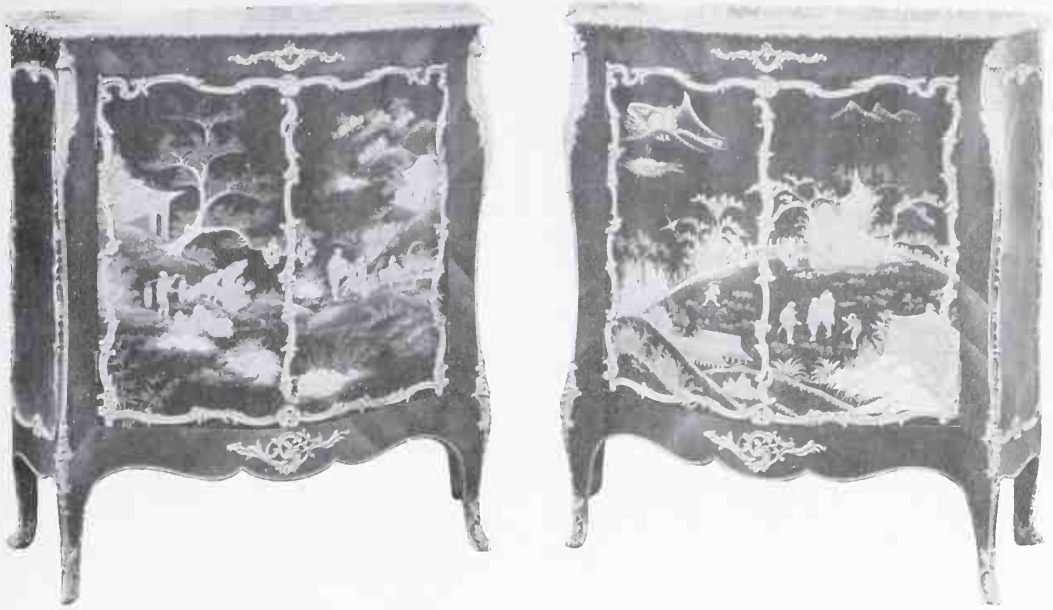

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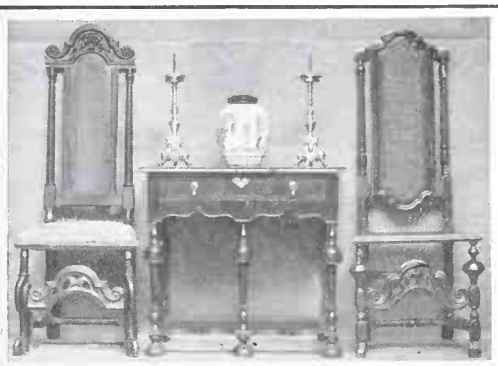

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***Japanese Art*—Anderson** (W.) Pictorial Arts of Japan, *illustrated with 80 plates executed in* Chromolithography, Photogravure, and Native Engravings on Wood and Copper, with descriptive text, *in four cloth portfolios*, £6. 1886

***Japanese Art*—Gonse** (Louis) l'Art Japonais, *illustrated with 64 plates, many being beautifully coloured, and numerous illustrations in the text*, 2 vols., 4to, *yellow Japanese silk, with design on covers*, £10. *Paris*, 1883

Only a limited number of copies were issued of this work, which is finely printed on "Papier Vélin."

Menpes (Mortimer) World's Children, Edition de Luxe, 100 *plates in colour*, with text by Dorothy Menpes, 4to, *cloth, gilt top*, £2 10s. 1903

With an ORIGINAL WATER COLOUR SKETCH, signed by Mortimer Menpes.

***Mezzotints*—Reynolds** (S. W.), Memoir by Alfred Whitman, *with numerous portraits and plates*, imperial 8vo, *cloth*, £1 5s. 6d. 1903

***Miniatures*—Plimer** (Andrew and Nathaniel), Miniature Painters, their Lives and Works, by G. C. Williamson, *with about 150 reproductions of their work*. 4to, *cloth* (published £3 3s.), 25s. 1903

The brothers Plimer were pupils of Cosway, and their work is considered to possess many of their master's characteristics. Many of their pieces have still to be discovered, and this work will probably be the cause of saving from forgetfulness more specimens of their art.

***Porcelain*—Whistler** (J. McNeill) Catalogue of Blue and White Nankin Porcelain, forming the collection of Sir Henry Thomson, *with 26 autotype illustrations by* JAMES WHISTLER, 4to, *original decorated cloth, uncut*, very scarce, £9 15s. 1878

Strang (William) A Series of 12 Powerful Etchings by William Strang, to illustrate Milton's "Paradise Lost," folio, *cloth*, scarce, £2 12s.

Strang (William) Catalogue of his Etched Work, *illustrated with 471 reproductions*, with Essay by Lawrence Binyon, large 8vo, *cloth*, £1 8s. 6d. *Glasgow*, 1906

Whistler, as I knew him, by Mortimer Menpes, Edition de Luxe, *with an* ORIGINAL ETCHING *as frontispiece and 125 plates, mostly in colour*, 4to, *white cloth, gilt top*, £6. 1904

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THE SOLDIER'S RETURN

PAINTED BY F. WHEATLEY

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CONNOISSEUR

The Years of Mahogany Part XIII. The *Director* Chippendale *(continued)*, being *"The Chinese Taste"* By Haldane Macfall

THE next type of chair in the *Director* is contained in the three plates xxiii., xxiv., and xxv., under the heading of "*Chinese chairs.*"

In these plates we notice that the Chinese lattice "fills" the whole back of all the chairs in the "Chinese taste." Now, we should expect to find that lattice fairly plain—it is, as a matter of fact, *much carved.* This seems to me to prove that by the time that Chippendale had published his first design of "Chinese" chairs, he had already been making them for some little while, for many of his actual chairs in the "Chinese taste" that have come down to us were made free from carving; but his innate gift of carving soon insisted on decorating even the "railing fret," as it was called. The reason for this is deeper, however, than Chippendale's mere itch to carve; his sense of style made him realise that the plain "Chinese taste" in the "railing fret" made the chairs look somewhat fantastic in the mid-eighteenth-century room. And whilst his own good taste always made him incline to purity of forms, the same taste made him realise that the purity of form of the plain "railing fret" needed considerable compromise to prevent an utterly fantastic relation to the rest of the room, or else it would not keep its place in its surroundings. So he very early "shaped" the outline of his chair-backs, and carved his "railing fret" within those shaped backs. Not that we must take it for granted that his printed designs absolutely represent his chairs as he made them—but they betoken his idea. Again, where Chippendale had the chance of designing the whole room in the "Chinese taste," as he had more than once in the houses of the great, he would be free to create his pieces in stricter accordance with the simple lines and alien forms of the Chinese originals than where he designed in the "Chinese taste" for eighteenth-century surroundings, which were largely French in motive. Lady Ward's chair, a particularly fine example of Chippendale's simplest and purest "Chinese taste," must have been made for some such Chinese boudoir of

NO. II.—PURE TYPE OF CHIPPENDALE "DIRECTOR" CHAIR IN THE "CHINESE TASTE," SHOWING THE PLAIN CHINESE LATTICE OR "RAILING FRET" 1750–60
REPRODUCED BY KIND PERMISSION OF LADY WARD

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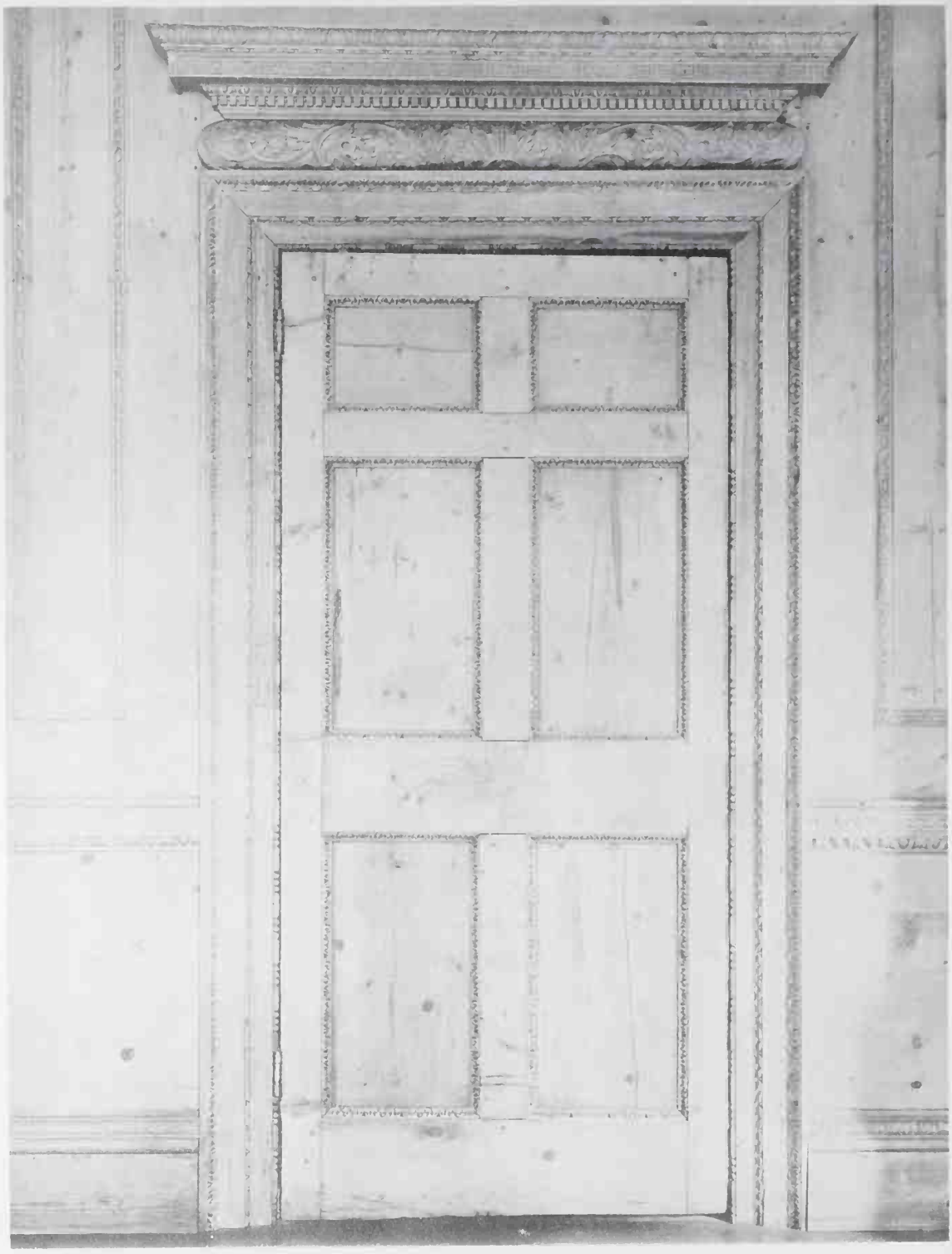

No. I.—DOOR AND DOORWAY OF PINEWOOD OF THE "DIRECTOR" DECADE OF 1750–60 FROM 5, GREAT GEORGE STREET, WESTMINSTER

No. III.—CHIPPENDALE CHAIR IN THE "CHINESE TASTE" OF 1750–60

No. IV.—THE PONSONEY-FANE WALNUT CHINESE CHIPPENDALE CHAIR FROM FORDE ABBEY, SHOWING THE PLAIN LATTICE WITH THE CLAW-AND-BALL FOOT 1750–60

a lady of fashion—it might almost have been made by a Chinaman. We notice again in his last plate that the chairs grow more elaborate in the shape of their back frames; are more carved, and are decorated with those forms that we call "Chippendale rococo." And throughout all the designs we notice also that the legs of every chair are stretchered, and that all, save one, have the "angle-brackets" at the junction of the legs to the seats. The which, by the way, completely overthrows the old dealer's classification of twenty years ago, which always put down any mahogany chair with an "angle-bracket" to Mainwaring!

In considering these peculiar chairs let us never forget that the "Chinese taste" was a perfect mania upon the town, and that Chippendale and his rivals were making all the furniture for rooms often largely decorated in the same "Chinese" *compromise*—for Chinese, of course, it truly was not, but rather what the craftsmen and their patrons and the leaders of fashion took to be "Chinese."

Yet we must not dismiss this "Chinese taste" with a shrug—indeed, as a matter of fact, modified by Chippendale's own sense of forms, it was to have an astounding effect on the design of all furniture during the mid-century; and it is well to try and grasp the whole significance of it, and to discover the foundations upon which it was built.

Now, Chippendale himself in 1754 speaks of "the present Chinese manner." William Halfpenny, who describes himself as "architect and carpenter," published with his son, John Halfpenny, in 1752, a little volume, *Rural Architecture in the Gothick Taste*, largely confined to summer-houses and the like; but William had already published on December 1st, 1750, a little book of *New Designs for Chinese Temples*, and with his son John he republished it, with a Second Part added thereto, in the January of 1752. And it is noteworthy that, whilst his little book was chiefly concerned with the vogue for summer-houses, Halfpenny writes in 1750 of "the Chinese Manner of Building being introduced here with Success," and that he designs two hideous chairs and several garden seats for the book in 1752! "Being introduced here

No. V.—CARVED MAHOGANY CHIPPENDALE CHAIR IN THE "CHINESE TASTE," WITH FRETTED SQUARE LEGS, AND DISPLAYING THE PAGODA-ROOF DECORATION 1750–60
FROM THE DINING-ROOM AT ROEHAMPTON HOUSE

No. VI.—AN ELABORATE CHAIR IN THE CHIPPENDALE "CHINESE TASTE" OF THE LAST DECADE OF CHIPPENDALE'S LIFE, MADE OF BEECH, VENEERED WITH WALNUT AND SYCAMORE, WITH MOVABLE CANE SEAT 1770–80

with success" clearly bears witness to the "Chinese taste" being in fashion about 1750.

It is this vogue for the "Chinese taste" that is to create the most marked change, or rather development, in the design of English furniture at the mid-century—development rather than change because it was not in the nature of a violent change so much as a rapid absorption and transmuting of a new influence and the adapting of it to a style already established and in wide possession. As I have said, the new development shows perhaps most markedly in the vogue for the straight square leg of the chair; and we must get at the precise origin of this straight square leg if we are to master the problem. To do so we must examine into the rise of the "Chinese taste." From whence did this sudden and widespread change of the whole shape of the leg of the chair come? It cannot but have struck, as much as it has puzzled, every person interested in old furniture.

Now, the "Chinese taste" had become something of a vogue in France as early as Watteau's later life—and a short enough life it was. No one who knows Watteau's art but must have noticed the Chinese fancy—chinoiseries, as they were called—of much of Watteau's decorative designs. Watteau's "chinoiseries" affected the art of Boucher from the moment when, as a young painter in his apprenticeship, Boucher was selected to engrave the works of the dead young genius—for Watteau had but recently ended his troubled life. The influence of the "chinoiseries" of Watteau and Boucher, each in his day the leader and creator of French taste, upon French painting and furniture, was soon creating a perfect craze across the Channel; and be it remembered that France led the mode throughout Europe.

Meissonnier, who had created the "French rococo," was the close personal friend of Boucher, the French artist on whom the mantle of Watteau had fallen—he stood godfather to Boucher's first-born son in the May of 1736. Boucher dominated the arts in France by 1740; and it was precisely in 1740 that he made his first essay in the "Chinese taste" with a design for the frontispiece of an Oriental merchant's catalogue. The vogue for Chinese lacquers and porcelain was in full career; and Boucher's ears, like Chippendale's, were never deaf to a vogue. He was a very Chippendale in that. He caught the public taste and started the craze with his paintings

No. VII.—CHIPPENDALE MAHOGANY SETTEE IN THE "CHINESE TASTE," 1750–60 THE PROPERTY OF COLONEL CROFT LYONS

in the Chinese manner, his famous "chinoiseries." The Salon of 1742 saw his eight sketches in oils of Chinese subjects which were to be carried out at the Beauvais tapestry-looms "in silk and wool." By 1750 he had painted for the Pompadour's famous blue and gold boudoir at Bellevue the two "overdoors," *vues chinoises*, which were the envy of the extravagant favourites of Louis XV. Note the dates!

The French craze for "chinoiseries," started in the 'thirties, was rampant in the French arts and crafts by the 'forties, and was to be far wider than writers have realised. Yet the Japanese craze of the æsthetic movement in our own times ran on very like lines. France set the fashion in taste to all Europe—to England as to the rest; so to England the fashion came, and the Chinese vogue with it. The fashion would always be a little later in England than in France. But we must remember that England of the "Restoration-Stuart" years had been deeply interested in China and things Chinese—particularly in her porcelains and lacquers. William and Mary, and, after them, Queen Anne, had kept the Stuart taste for porcelain and had increased the vogue for lacquer. The pseudo-Chinese intention, being thrust into a soil well prepared for it by the old craze for lacquered furniture, soon spread over the whole field of English furniture; and though it became greatly changed, nationalised, and simplified as it came, it will soon strike anybody who is on the look-out for it that its forms are present where otherwise we might least suspect a Chinese influence and origin. Like so many things that puzzle us, the forms were put down to any alien cause that came to hand. At the same time, since Chinese it obviously was to loom at last even to the most unobservant of writers and "authorities," there has been a long tendency—and an ancient scandal is always reverently received—to put the credit, or discredit, of the Chinese vogue upon Sir William Chambers! This arose somewhat in this way—and every student of furniture in particular knows what a quagmire of tradition he has to avoid—that since Sir William Chambers went to the East and published a book on Chinese design, and since Chinese design had a vogue in England, and since both these things happened in the eighteenth century, *therefore* Sir William Chambers created the Chinese vogue!

As a matter of fact, in the same year that Chippendale published his *Director* (1754) there appeared a volume of *Chinese Designs* by Edwards and Darly—the same Darly who engraved so many of Chippendale's own plates. Now, illustration in these days was a very expensive affair—as, indeed, was the making of books; and the fact that Edwards and Darly published a book of *Chinese Designs* proves, with Chippendale's chairs "in the Chinese taste,"

No. VIII.—FINE CHIPPENDALE DOUBLE-SEAT OR SETTEE IN MAHOGANY, WITH STRAIGHT SQUARE LEG, CARVED WITH THE CARDED FRET, AND STRONGLY SUGGESTING CHINESE INFLUENCE IN A SUBTLE WAY 1750-60

that a vogue for the Chinese was thoroughly well established, and that Chippendale was trying to adapt that vogue to his own profit. I have shown that the *Director* was probably but the elaborate catalogue of Chippendale's shop designs quite as early as 1750. On the other hand, Sir William Chambers did not publish his *Designs for Chinese Buildings* until 1759—the year of the second edition of the *Director*, by the way—when the "Chinese taste" was in full career in London town. There is no doubt that Sir William Chambers was to give the Chinese mania a frantic push forward in 1760, but, as we shall see, the next decade of 1760–70 was to see the "Chinese taste" come to an abrupt end, ousted by a new classical intention, a complete change in design, and a wholly different ideal, dominated by the personality of a remarkable man, the most distinguished of the four brothers called Adam. But that was not as yet—indeed, our *Director* decade of 1750–60 held no hint of it. The chief point on which I would lay stress is that Sir William Chambers had nothing to do with the *Director* decade whatsoever; that, in other words, Chippendale was lord of the house. In the following decade of 1760–70, the After-*Director* decade, he was to be usurped; and though he was to live through it, and through the next decade of 1770–80—for he died in 1779, on the edge of 1780—his supremacy was to be lost. But of that in full time. The great *Director* decade of 1750–60, like the Fore-*Director* decade of 1740–50, was to bring forth furniture of high order and of most marked type, and the lord of it all was Thomas Chippendale.

We cannot look upon the furniture of the *Director* years without being struck by the Chinese influence upon a large part of it. We see the pagoda roof capping all kinds of furniture—sometimes obscurely enough, but generally pretty obviously. At first, indeed, very obviously the pagoda roof, but slowly becoming so vague that only the watchful eye catches the Chinese accent. It can be seen even in the ironwork of the time. But other furniture is outside our subject; so let us return to the chair. Even in the chair we see the pagoda roof.

The "straight" or "square" leg, the latticed fret, the stretcher, the fretted "angle-bracket" that joins the leg to the seat, are the most obvious changes wrought in the designs of these years—all are obvious debts to the "Chinese taste." They have no origin

No. IX.—VERY FINE CHIPPENDALE ARMCHAIR IN THE "CHINESE TASTE," WITH ELABORATED LATTICED BACK, THE STUFFED SEAT COVERED WITH RED LEATHER. NOTE THE APPLIED OR CARDED FRET ON THE LEGS AND SEAT FRAME 1750-60

No. X.—ONE OF THE PONSONBY-FANE MAHOGANY CHIPPENDALE CHAIRS IN THE "CHINESE TASTE," NOT DEVOID OF "GOTHICK" SUGGESTION, IN THE AFTER-"DIRECTOR" STYLE 1760-70
FROM FORDE ABBEY

whatever in the "Gothick taste." They have certainly no relation to the Fore-*Director* Chippendale. There is no source from which they could have come but the Chinese—for it so happens that all of these details are contained essentially in the Chinese forms: and anybody who possesses Chinese curios at once recognises them. But far more than these confessedly Chinese details was due to the "Chinese taste," for the whole fantastic and charming "rococo" that is imperishably associated with Chippendale's name, and which to most people a few years ago was all that meant Chippendale, was founded on the Chinese design.

The Chippendale "rococo" as we know it in its most famous and obvious forms, in the slender curves of his mirrors, and certain decorations such as the cornices (or top-rails) of his four-poster beds and the like, was really founded on the French "rococo" of Meissonnier. It came to Chippendale from France, it is true — and it is probable that Chippendale himself thought it French rather than Chinese. But Meissonnier had taken his "curves and curlycues" from Watteau's "chinoiseries," as any one can see at once who studies Watteau's decorations for the tapestry-looms. Meissonnier is credited with adding the ideas of the "rockeries and frozen water-falls," but these are all inherent in Watteau's "chinoiseries." Meissonnier but translated them into carved wood and gilt them. Chippendale took them, purified their restlessness, and evolved a system of delightful curves and "balanced unbalance" from them which appealed to his joy in carving. But I would call the attention of the student to the fact that much of the more delicate and slighter decoration on his chairs and other furniture is wholly this "rococo" employed with consummate restraint, showing Chippendale's superb mastery of his material and his grasp of the limitations of that material—which is to say, wood. He often—and his patrons probably compelled the sin upon him—wrought this "rococo" in too lavish

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No. XI.—ONE OF THE EARL OF DARTMOUTH'S CHAIRS, MAHOGANY, BUT THE "CHINESE-GOTHICK" SHOWS THE "LATER" LEGS MADE BY CHIPPENDALE TO SUIT THE ADAM PERIOD 1770–80

No. XII.—ONE OF THE EARL OF DARTMOUTH'S TWO FAMOUS AND BEAUTIFUL MAHOGANY CHIPPENDALE CHAIRS IN THE "CHINESE TASTE," CHASTENED BY THE ADAM CLASSICISM OF 1770–80

fashion; but the astounding use of it, when under his full control, shows him a very master of design. And where, as in the exquisite mantelpiece that I gave as the frontispiece to the last article but one, his subject gave him freer scope to employ the swinging splendour of it, he could achieve the masterpiece where anyone else would have fallen into boisterous vulgarity. Do not let me be misunderstood, when I say that the French and Chippendale "rococo" are Chinese in derivation, that I mean for one moment that they are found in Chinese design. I do not so imply it. The point is this: that Watteau, and Meissonnier founding on Watteau's vision, created a design and forms out of the flamboyant suggestions of certain Chinese decorations—they *thought* it was China-like. Watteau wrought the fantasy as decorations to embellish his Chinese pictures; and Meissonnier still further elaborated Watteau, perhaps not even intentionally seeking to be Chinese. The thing grew.

There is no law in art or craftsmanship except achievement or failure to achieve. One man likes no decoration; another likes much; both may be right or both wrong. The sole verdict depends on the achievement, whether it result in producing the sense of a perfect thing well done or otherwise. And Chippendale had this wide range in his genius, that he achieved the masterpiece in simple as in most ornate design with equal distinction.

But let us get back to the more obvious "Chinese taste." To it, at all events, the "straight leg" of the Chippendale mid-century chairs and other furniture was wholly due. How so many writers on furniture were content to put it down to the "Gothick taste" I have always been puzzled to discover. With the "Gothick" it has nothing whatever to do. It is true that Chippendale's "Gothick" chairs often have straight square legs; but then, so also have nearly all Chippendale's different chairs of this *Director* decade. It is equally true that a few of the very few genuinely "Gothick" pieces of furniture that have come down to us have straight legs enough, but it is still more remarkable that old oak, in spite of the simplicity of the design of the age, has nearly always a tendency to be very much carved and shaped as to its legs. On the other hand, everybody who has possessed

THE FARMER'S VISIT TO HIS MARRIED DAUGHTER IN TOWN

FROM THE ENGRAVING AFTER W. BOND

AFTER GEORGE MORLAND

Chinese furniture must have been struck by the simplicity and severity of the straight legs, particularly the Chinese fondness for the straight square leg that springs in a slight curve to the head from the joinery that it upholds, or perhaps it is better called the "knee." I mention this here, as we shall see this rounded "knee" coming into a somewhat wide vogue in the next decade with the plain splatted chair that has the straight square leg.

Now, it is precisely this straight square leg that is so characteristic of the Chippendale furniture of this 1750–60 decade. We see it applied to the types of the chair-back made by Chippendale in his Fore-*Director* decade, which he continued to make in his workshops in the *Director* years with just this very difference of the square leg. We see it on the "Gothick," on the "Chinese," on the "ribband-back," on the "stuffed" chairs which he called the "French taste," but which to us is sometimes but the "grandfather" taste of the long years before. And we see Chippendale not only applying it to the chairs of the ordinary kind, but also putting it upon the more elaborate chairs and furniture, such as tables, beautifying it with groovings or carvings; above all, applying to its surface the enhancing low-relief carving which is known as the "carded fret" or "applied fret"—sometimes even piercing it with the less successful latticed fret to keep it in harmony with the "railing fret" of the more obvious "Chinese taste." The low-relief fret or "carded fret" is perhaps as deeply associated with Chippendale's name as the "rococo" carving of his mirrors. But absolutely Chinese the square leg and the "carded fret" remain for all their Europeanising.

No. XIII.—A CHIPPENDALE CARVED MAHOGANY CORNER CHAIR 1750–60

No. XIV.—CHIPPENDALE MAHOGANY CHAIR FROM AN OLD DUBLIN FOUNDATION, SIMPSON'S HOSPITAL, OF THE "DIRECTOR" DECADE, 1750–60, SHOWING THE PAGODA-ROOF INSPIRATION BY KIND PERMISSION OF L. BRADY, ESQ.

For the "Gothick" chairs the straight leg was sometimes pilastered in little bundles of pillars, and to that degree the straight leg was "Gothick" enough; but Chippendale no more hesitated to put "Gothick" pilastered legs on a Chinese chair than he hesitated to put the straight square Chinese leg on a "Gothick" chair. Indeed, I am bound to say that Chippendale, in his feverish urge for "variety," so mixed "Chinese" and "Gothick" and "Chippendale" that it is difficult at times to know why, for instance, the design in the *Director* which he numbered 95 was called a "Gothick cabinet."

In studying the "Chinese taste," which was to have so profound an effect on the whole of Chippendale's *Director* work, though Chippendale himself would probably scarce realise how much of it was due to the Chinese impetus, let us just note this very strange fact, that whilst so profoundly influenced by Chinese style and fancy, Chippendale's work had but small concern with lacquer. This is all the more remarkable, rather than a matter for qualification, in face of the fact that in the next decade

of 1760–70 the Chinese bedroom at Badminton and the Chinese bedroom at Nostell Priory, as Cescinsky points out, are reported to have been carried out by Chippendale under the direction of Robert Adam; and in both cases lacquer is employed. But we are coming to the next decade in due time; and, even if this work were wrought by Chippendale, it was not of the years when Chippendale was supreme lord of his house—he was fallen to be lieutenant to another, and that also only as one of other lieutenants. His consummate genius still shone, but his hand did not move under his own ordering.

No. XV.—FINE CHIPPENDALE MIRROR, ORIGINAL GILDING AND GLASS, IN THE "GOTHICK TASTE," GIVING THE PUREST DESIGN OF THE "DIRECTOR" DECADE, 1750–60
BY KIND PERMISSION OF L. BRADY, ESQ.

But whilst we touch on these famous rooms attributed to Chippendale, it is well to make certain notes upon them. It is a curious fact that whilst lacquer held such a vogue in the years of William and Mary and of Queen Anne, the furniture of those days took on so little of the Oriental design, except that, as I have shown, the cabriole leg really came out of China, though in so modified a form as only to catch the eye of those who are very sensitive to forms. Indeed, the still more curious fact remains that the "claw and ball," which became so marked a feature of leg decoration, is really still closer to the Chinese in its beginnings, for it is the Western adaptation of the Chinese dragon's talon holding a pearl. However, whilst the "Chinese taste" overwhelmed the Chippendale designs in the *Director* years, the interest in lacquer was of the slenderest! At the same time, that Chippendale did design for lacquer on occasion, and that lacquer had not wholly gone out of fashion, we know from his own words in the *Director*, where he definitely states that certain designs are "intended for japan"—in other words, to be lacquered—and we have just seen that the famous green and gold (gold on apple-green ground) bedroom at Nostell Priory is said to have been the work of his hands. All the same, tradition is a dangerous guide in these attributions. Chippendale did do a large amount of work for Nostell Priory in the next decade, as his invoices and bills, which are still to be seen in the library there, abundantly prove—and several items show that he

wrought work in the "Chinese taste"; but Cescinsky, a shrewd student of all things concerned with the history of furniture, and a searching critic, always on guard against the vague tenets of tradition, carefully examined these valuable invoices, and he tells us that he could find in them no reference to work done for the famous bedroom, nor any reference to the bedroom itself.

It will be noticed that I avoid all intention of narrowing down the evolution of Chippendale's different "tastes," as proved by the *Director* to have been his idea of the latest fashions, into petty stages as to when this began or as to which came before another. All such logic-chopping is absolutely futile. There is not a shred of evidence to prove that one style preceded another. We must take it that what Chippendale himself explicitly states to be the latest thing in his book is in the fashion. And of one thing we are compelled to be certain, that the straight square leg was the latest thing, for he employs it in every "taste," and widely; and the furniture that has come down to us proves that he did so in fact as well as in the commonplace engravings of his trade catalogues during this decade. That there was no very great change in the fashions during the decade is abundantly witnessed by the simple fact that when he gave forth the second edition of his now famous *Director* in 1759, except for the title-page, it was practically the same book that he published in 1754.

It was of the "Chinese chairs" that Chippendale himself wrote the comment that they had "commonly cane bottoms, with loose cushions," but could have "Stuffed Seats and Brass Nails"; and he considers them "very proper for a Lady's dressing-room, especially if hung with India paper."

Before leaving the Chippendale chair of the *Director* decade, we ought to notice the coming of the "corner chair." Chippendale gives no hint of it in the *Director*; and it was clearly made as far back as the days of Queen Anne on rare occasions, as the designs of such few as have come down to us sufficiently prove. They became more numerous in the Fore-*Director* decade (1740-50), judging by style; but in the *Director* years they seem to have been made in quite considerable numbers. They have been called "desk-chairs" or "writing-chairs"; and the idea clearly was that they had been made for city men's use in Georgian days. This is very questionable. The fact that they are often found in pairs, with six ordinary armless chairs of the same style, strongly supports Cescinsky's theory that they were made to replace the ordinary armchairs for the dining-room sets, as being of greater convenience to the carver. At any rate, if so, it is somewhat amusing that they are nowadays almost universally *used* as desk-chairs.

We have seen that in 1759 Chippendale brought out the second edition of his *Director*, practically the same work as his first edition, thereby proving little change of fashion during the decade. The following year he was to come to high honour.

That Chippendale stood out during the decade as a man apart in the designing of furniture is proved by the fact that in 1760 he was elected a Member of the Society of Arts—that Society for the Encouragement of Arts, Manufactures, and Commerce, to give it its full title, which had been founded a few years before, and numbered amongst its members many of the greatest names in art, literature, and science. The roll to which Thomas Chippendale set his signature bore the names of Joshua Reynolds, of Gibbon, of Richardson, of Dr. Johnson, of Garrick, of Horace Walpole, of Lord Bute, and of John Wilkes, amongst others. We shall see another name being added thereto at no distant date—a name which was to mean much for furniture and for Thomas Chippendale; indeed, we shall see that member, one Robert Adam, building for the society its present home in John Street, Adelphi, in 1774, when fashion in the English home was to be wholly subject to his design, and the new classicalism was to lie like a dainty tyranny over the land.

But let us end the memory of the *Director* decade of 1750–60 in London with its lord and master, the shrewd tradesman of Long Acre, Thomas Chippendale, called into the distinguished company of the Society of Arts as a tribute to his high achievement and mastery in his realm.

He was to be usurped soon enough. The year of his honour saw the new king, George the Third, ascend the throne. For a few years Chippendale was to strut it as lord of the house—but a very few years. Fickle fashion was to see new modes, new "tastes" in the ascendant, and Thomas Chippendale but one of several—and none of them all-supreme. Chippendale was to live close on another twenty years, but no longer supreme. He was to make to the design of others, and when he died he was probably well-nigh forgot. The style was to be so wholly changed, even where the aged Chippendale wrought to its design, that his work takes on a most marked difference of form, and his very touch seems to change. The men of the North were to come down and win into the king's favour, and from the king into the eye of fashion. And the time of Chippendale's eclipse may be counted from about the day that he published the third edition of his famous *Director*, as though he made a last bid against the wilful spite of fashion.

Pictures

The Oxenden Collection. Part III. By Lady Victoria Manners

In a large collection of portraits there must always be some canvases which present difficulties of identification. More especially is this so in regard to examples belonging to the late seventeenth or early eighteenth century, when both the wigs of the period and the conventional style of the portraiture tended to eliminate the individuality of the sitter. Very puzzling is Mr. Oxenden's portrait of a young man wearing armour, with a blue scarf over his left shoulder, and having a flowing wig of the type associated with Louis XIV. and his times. Some authorities consider that it may represent the unfortunate Prince James Francis Edward Stuart, popularly known as the "Old Pretender," but this attribution is doubtful, and so far research has not succeeded in unravelling the mystery of the sitter's identity. Perhaps some reader of The Connoisseur may be able to throw light on the subject. The painting is attributed to William Aikman, an artist whose contemporary reputation would justify research being made for his existing works. Only a few authenticated examples are known, and probably much of his work is attributed to Kneller, an artist whose style was closely followed by Aikman.

PORTRAIT OF A YOUNG MAN WEARING ARMOUR
ATTRIBUTED TO WILLIAM AIKMAN [PHOTO MEDICI SOCIETY COPYRIGHT

A refined presentment of a gracious eighteenth-century lady is the half-length portrait of Elizabeth Dashwood, Duchess of Manchester, attributed to

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PORTRAIT OF ELIZABETH DASHWOOD, DUCHESS OF MANCHESTER
BY FRANCIS COTES [PHOTO MEDICI SOCIETY COPYRIGHT

Francis Cotes, R.A. The sitter wears a white satin dress edged with lace, with flowers in her hair and bosom. There is a distinct and dainty charm in the subtle scheme of colouring which is not always found in Cotes's pictures. This lady also sat to Reynolds, his version of her as "Diana" being well known from James Watson's translation in mezzotint. The portrait of an unknown lady, wearing a light blue dress and a large black hat with white feathers, may be perhaps set down to Thomas Beach, as there is much that suggests his authorship in its general treatment and style. His works show a certain affinity to those of Reynolds, of whom he was one of the earliest pupils, entering the studio of the master about 1753. In his later examples he got rid of much of the hardness which characterises his earlier productions. By Reynolds himself is the characteristic portrait of Lieutenant-General William Kingsley, a fine example of the artist's early middle period. Kingsley sat for his portrait in 1760, the year of his promotion to a Lieutenant-General. This was a reward for his services in the Minden campaign, where as commander

PORTRAIT OF SIR GEORGE OXENDEN (5TH BARONET)
ATTRIBUTED TO JONATHAN RICHARDSON [PHOTO MEDICI SOCIETY COPYRIGHT

of the 20th Foot, then known as Kingsley's regiment, he had greatly distinguished himself. Reynolds, as in many other of his portraits, has shown that the feat of presenting the scarlet and gold of a military uniform without either overpowering the personality of the sitter or falsifying the flesh-tones presented no difficulty to him. The heavy and somewhat stolid countenance of the sitter, so typical of the middle-aged men of the Georgian period, is rendered interesting by the expression of dignity and resolution with which the artist has invested it.

Attributed to the brush of Jonathan Richardson—the father-in-law of Hudson, and the first English portrait painter whose contemporary reputation rivalled those of his foreign competitors resident in the country—is the portrait of Sir George Oxenden (5th baronet). He was the husband of Elizabeth Dunch, whose portrait by Kneller has been described in a preceding article. Sir George has been somewhat severely dealt with by Lord Hervey in his well-known memoirs, where he compares his character to that of Clodius, a description difficult to reconcile with the shrewd and kindly-looking Georgian gentleman of Richardson's portrait. Interesting as being the work

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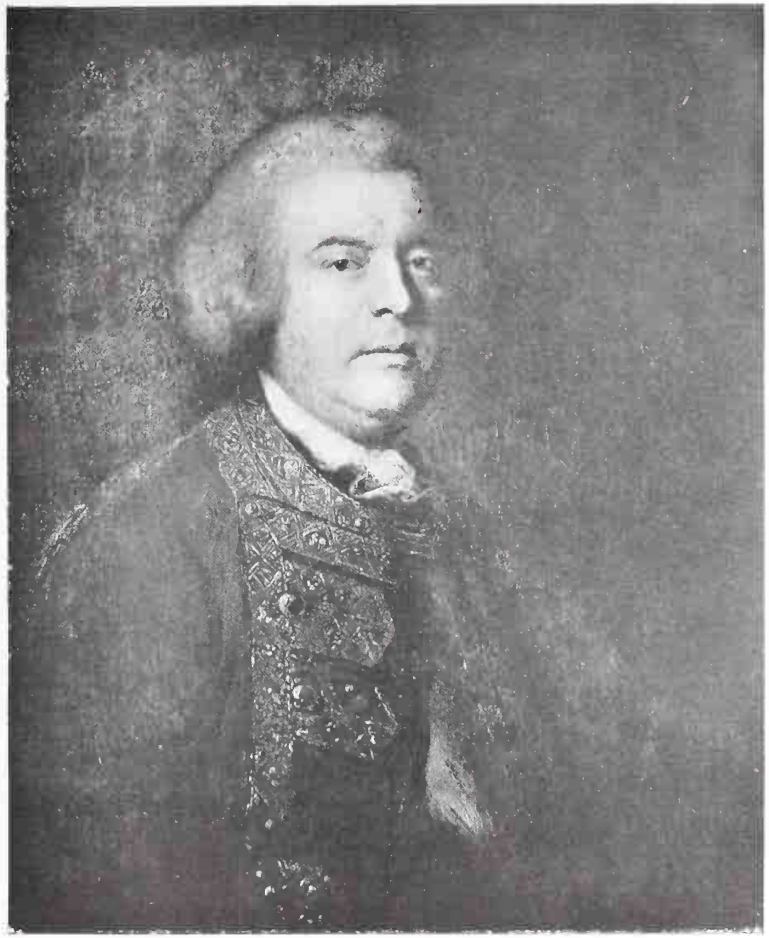
PORTRAIT OF MRS. THRALE, AFTERWARDS MRS. PIOZZI
BY SIR JOSHUA REYNOLDS, P.R.A.
At the Bowes Museum

[Photo, Mansell & Co.



PORTRAIT OF LIEUTENANT-GENERAL WILLIAM KINGSLEY
BY SIR JOSHUA REYNOLDS, P.R.A. [PHOTO MEDICI SOCIETY COPYRIGHT

PORTRAIT OF A LADY
BY THOMAS BEACH [PHOTO MEDICI SOCIETY COPYRIGHT

of a practically unknown artist is the carefully painted portrait of Elizabeth, wife of Captain Streynsham Master, by John Fayram, an obvious follower of Kneller, who was practising in the first half of the eighteenth century. The figure of the sitter stands out in relief against the background of a rock, by the side of which is shown a glimpse of blue sky and wooded landscape. The white satin of the dress is foiled by the blue scarf which is thrown over the right arm of the wearer, while her brown hair is relieved by a becomingly arranged string of pearls.

PORTRAIT OF MRS. ELIZABETH MASTER
BY JOHN FAYRAM [PHOTO MEDICI SOCIETY COPYRIGHT

Mr. Oxenden's collection is, as we have already seen, chiefly composed of English portraits, but there are a few pictures of the Italian, French, and Dutch schools of great merit. One of the finest of the Italian section is the very beautiful *Christ disputing with the Doctors in the Temple*. The authorship of this picture has aroused great interest and debate among art critics, but the general consensus of opinion among them now seems to be that it is an early work by Jacopo da Ponte (Bassano). Dr. Tancred Borenius considers that it was painted probably about 1540. Pictures of this period of Bassano's art are extremely rare; in fact, hardly any are known, with the exception of the series in the Bassano Museum, which shows how totally different the painter's early style was from the deeper and richer colouring of his maturity.

In Mr. Oxenden's picture the figures have a sculpturesque dignity which is very fine. This quality is specially seen in the figure of the Virgin on the right. Dr. Borenius considers that the bald-headed old man on the left of the picture is similar in type to the figure of Archimedes in Raphael's *School of Athens*, which we know is a portrait of Bramante (the architect of St. Peter's), and it is very possible that the man on the right seated on the table may be a portrait of Bassano himself, as there

CHRIST DISPUTING WITH THE DOCTORS IN THE TEMPLE
BY JACOPO DA PONTE, CALLED IL BASSANO

[PHOTO MEDICI SOCIETY COPYRIGHT

is a resemblance to the known portraits of Bassano, and the age would be right. It may be adduced as proof of Bassano's authorship of the Oxenden picture that the very elaborate Oriental table-cloth is repeated in a *Madonna and Saints* by Bassano, in the Monaco Gallery (belonging to the Prince of Monaco).

Of the Dutch school there are several excellent examples, but space forbids me to dwell on them all, and we can only note an admirable work by Peter Roestraten (the son-in-law and scholar of Franz Hals), a clever grouping of blue-and-white Oriental china, silver candlestick, and teapot, painted with consummate skill and dexterity.

Mr. Oxenden has the good fortune to possess a remarkably fine collection of Oriental porcelain and lacquered cabinets which were probably brought over to England by the two Oxendens (Sir George Oxenden and Sir Henry Oxenden), who were both in the service of the East India Company during the seventeenth and early eighteenth centuries. Sir George, as Governor of Bombay and President of the East India Company, would have had unrivalled opportunities for collecting objects which were highly prized in Europe even at that date. In the drawing-room at Savile Row the eye is at once attracted by a magnificent powder-blue oviform vase, 20 inches high, of the most brilliant hue—a veritable triumph of ceramic art. On it are six reserves of varying form, in white decorated in blue, with domestic scenes and flower subjects. This vase is of the period of Kang Hsi (1661–1722).

Very fine are a pair of hexagonal white vases, in brilliant famille-verte enamel; but it is impossible to enumerate all the "china treasures," as it is equally impossible to dwell on the beautiful lacquer and other furniture, that make, together with the pictures, such a harmonious interior at Savile Row, though amongst the latter must be mentioned a remarkable cabinet on a stand of incised Chinese lacquer. The folding doors have a golden ground decorated with a garden scene. A mandarin stands in a pavilion awaiting the arrival of a lady, who, attended by her servants playing instruments of music, approaches through a garden of rocks, bridges, and flowering plants. The interior consists of drawers, also decorated in incised lacquer, with birds and flowers.

In the collection of English furniture are a pair of early eighteenth-century gilt tables with carved gesso tops of fine quality; also a pair of gilt console tables. The tops, of Sienna marble, are supported by wooden eagles, so vigorous and alive that they may

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rank as fine examples of the best period of English carving.

Limited space forbids me to dwell on the small but choice collection of miniatures. Among others I must, however, especially mention a miniature in oils on copper, attributed to Cornelius Janssens, of Henry Oxenden of Maydaken (whose diary is now being published by *The Genealogist*), an interesting work. There is also a fine specimen by Samuel Cooper of Sir James Oxenden (he who was painted by Greenhill and Ashfield), and an interesting portrait by Zincke of Sir Robert Walpole; while Bernard Lens is strongly represented. The latter artist seems to have been a friend of the Oxenden family, as his miniatures were painted at Broome. Other specimens are by Cleyn, Gervase Spencer, etc., etc.

The foregoing brief notes do not attempt an exhaustive account of the whole collection, but are merely intended to give a brief description of some of the most important pictures and objets d'art it contains.

[*Editorial Note.*—We regret that the acknowledgment to the Medici Society was omitted from the illustrations that appeared in the first two articles on the Oxenden collection, published in our September, 1914, and March, 1915, numbers respectively, and also from the portrait of Sir John Vaughan, published in our January, 1915, number.]

STILL-LIFE SUBJECT BY PETER ROESTRATEN [PHOTO MEDICI SOCIETY COPYRIGHT

Antique Jewels

Old English Pendants

By Joan Evans

THE most primitive pendant is a simple object hung round the neck, on account of its supposed magical powers, which to some extent depend on its beauty and rarity. Such purely magical pendants—for instance, those set with the teeth of wild animals—have been found in Anglo-Saxon graves; but usually their pendants are of a more advanced type. Many beautiful circular ones have been found embossed with complicated designs of a debased naturalistic character, or ornamented with garnets, punched work, and granular filigree. In East Anglia several crosses have also been discovered set with flat garnets in that *verroterie cloisonnée* which Saxon workmen inherited from the East. Some of these are set in the centre with a coin, from which it appears they are of the sixth or seventh century. The most beautiful of these crosses is that found in the grave of St. Cuthbert, in Durham Cathedral * (No. i.), which is thus set with garnets within a border of gold filigree. This was, in a sense, a magical ornament, for the central stone lifts up to disclose a cavity for a relic. Anything which established a connection between its wearer and a saint to some extent ensured his protection, and it is for this reason that names and images of sacred significance were used in England in the Middle Ages to decorate jewels and objects of everyday use. To this class belongs the pendant mentioned in the inventory of Edward II. in 1313, in the form of a figure of the Virgin set with a Scotch pearl. Few English mediæval pendants have survived; the best source of evidence for them is contemporary inventories of jewels, which give full and accurate descriptions. Nearly all the recorded examples are of a religious character. Even the godless Piers Gaveston owned a cross set with rubies, sapphires, and pearls, as well as a reliquary. Henry VI. pawned in 1434 "a Tablet of Gold of the Passion of Christ mad in the manere of a Boke"; this must have been of the same type as some fourteenth-century pendant diptyches in the Victoria and Albert Museum, enamelled with such subjects as the Nativity, the Resurrection, and Saints Michael, George, and John the Baptist.

Another type of religious pendant was the *Agnus Dei*, a piece of wax from the papal paschal candle, stamped with the Lamb and Flag, and usually enclosed in a metal case; in 1487 Dame Elizabeth Brown bequeathed "an Agnus with a baleys iij saphires iij perlys with an image of saint Antony upon it." The majority of extant fifteenth-century pendants are made of two engraved metal plates so joined together as to leave a space for a relic between them. Other magical pendants were set with "towches" or "proofs" of unicorn's horn or other natural substances supposed to be efficacious in the detection of poison.

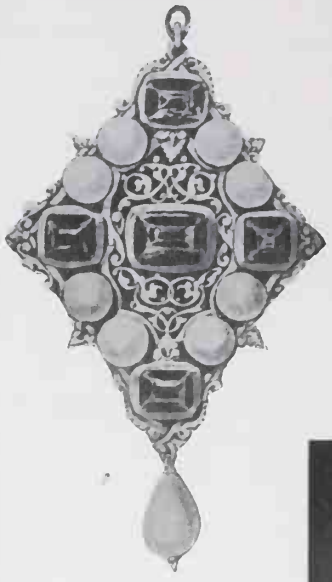
Few pendants of a purely ornamental character are

NO. I.—CROSS FOUND IN THE GRAVE OF ST. CUTHBERT, IN DURHAM CATHEDRAL

* Now in the Cathedral Library.

recorded, and even these seem to have a heraldic origin. Heraldic badges, such as the black bull of Clare and the swan of de Bohun, and more rarely crosses, were worn hanging from the collar of SS. and other livery chains.

The love of Renaissance artists for pure ornament led to the development of the decorative pendant, generally executed in gold encrusted with enamel, set with facetted coloured gems, and hung with pear-shaped pearls. Some of the most beautiful of



No. II.—DESIGN FOR A PENDANT BY HANS HOLBEIN

mentioned hanging from other necklaces in the same inventory: "two carkaynes with Ees," and "a blak carkayne, whereat hung the ziphurs of D." This fashion for initial pendants is illustrated in Holbein's designs for jewels, and is recorded in Hall's account of a pageant held in February, 1511. This fashion influenced religious jewellery also, and many pendants were made of the jewelled letters IHS. One is shown in portraits of Jane Seymour.*

No. III.—DESIGN FOR A PENDANT BY HANS HOLBEIN

No. V.—SIR THOMAS MORE'S PENDANT (REVERSE)

these were designed by Hans Holbein after he entered the service of Henry VIII. in 1534. His pendants usually have a regular symmetrical outline. Some are formed of a plate of metal enamelled in arabesques, and enriched with pearls and gems (No. ii.), while others are composed of fantastic figures, foliage, and scrolls modelled in the round (No. iii.).

The inventory of the jewels of Henry VIII. in 1528 mentions "a hand with a rosebud hanging at a black lace," and "a ballat Rubie in forme of an H with perles upon everie side, with a great pearle hanging thereto." These initial pendants are

No. IV.—PENDANT, ONCE THE PROPERTY OF SIR THOMAS MORE, ENAMELLED IN COLOURS IN RELIEF (OBVERSE)

Crosses were generally worn by both men and women. Several are extant of the time of Henry VIII., enamelled with the emblems of the Passion. Many portraits of this time show men wearing a crucifix hanging from the fashionable heavy gold chain. An enamelled cross, with a gem in the centre and a pearl in each angle and at the bottom of the cross, is shown thus worn in Holbein's portrait of

* In the Imperial Gallery of Vienna, in the possession of Lord Sackville (Burlington Fine Arts Club, Exhibition of Early English Portraits, No. 46), and in a miniature belonging to the Duke of Buccleuch (Burlington Fine Arts Club, Exhibition of Early English Miniatures, No. 5).

INNOCENCE AND CUPID
BY CHARLES ANTOINE COYPEL
In the Louvre

[*Photo, Mansell & Co.*

No. VI.—PENDANT SET WITH LARGE RUBY, SHOWN IN PORTRAIT OF QUEEN MARY TUDOR BY JOHANNES CORVUS

No. VIII.—PENDANT SET WITH A RUBY, AND HUNG WITH PEARLS, WORN ON THE HEAD-DRESS IN THE SAME PORTRAIT AS NO. VII.

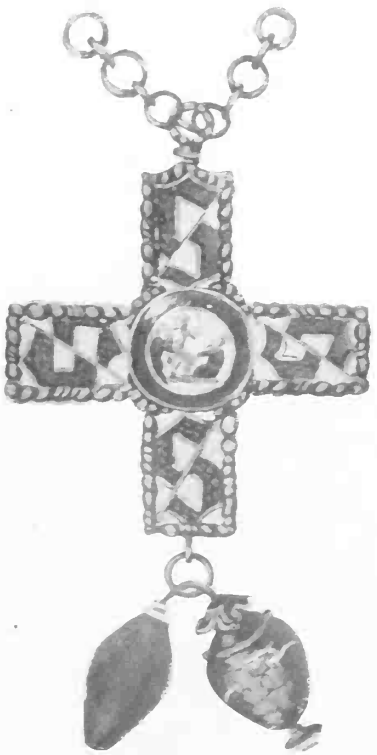
No. VII.—PENDANT SET WITH TWO TABLE-CUT GEMS HANGING FROM A NECKLACE OF MELON-SHAPED BEADS, IN A PORTRAIT OF QUEEN MARY TUDOR IN THE POSSESSION OF THE DUKE OF NORFOLK

Sir Bryan Tuke, Keeper of the Jewel House of Henry VIII., now in the Munich Pinakothek. Cardinal Wolsey once rewarded Norris with "a little chain of gold . . . with a cross of gold hanging thereat, wherein was a piece of the Holy Cross, which he wore continually next his skin."

The circular reliquary pendant of the older fashion was also worn. A beautiful example that once belonged to Sir Thomas More is now preserved at Stonyhurst College (Nos. iv. and v.). It is enamelled in colours in relief, on one side with St. George and the Dragon, and on the other with Christ and the emblems of the Passion. Round the edge is the inscription, "O passi graviora dabit his quoque finem."

The pictorial pendant with a religious subject was well represented among the jewels of Queen Mary Tudor. She owned jewels ornamented with "the history of Moyses," "wt a picture of Saynte John the Evangeliste of Mother of ple., set about wt viij small diamonds," "of the history of Susanne." "of the story of Salomon," and "of an agate of the story of Abrahm."

The inventory also records a few secular pendants, such as "a Round Tablet blacke enameled wt the Kings picture and quene Janes."



No. IX.—A CROSS OF FOUR ENAMELLED SS, WITH A CAMEO AS CENTRAL ORNAMENT, REPRESENTED IN A PORTRAIT OF MARY QUEEN OF SCOTS, BY F. CLOUET

A fine pendant set with a great ruby is shown in her portrait by Johannes Corvus, in the National Portrait Gallery (No. vi.); while another portrait of her belonging to the Duke of Norfolk displays two pendants, one hanging from a necklace of irregular melon-shaped beads, and the other from a jewelled band on the head-dress. The first (No. vii.) is set with two table-cut gems in a well-proportioned scroll setting of enamelled gold, while the second (No. viii.) is of a simpler scroll pattern set with a heart-shaped ruby, and hung with three round pearls.

At this time portrait cameos were produced in England by skilled Italian craftsmen working at the English court. The cameos were often set as pendants, at first simply, and later in beautiful scrolling borders of enamelled gold.

The well-known pendant given by Mary Stuart to the Duke of Norfolk, to whom she was affianced, is an example of this type of pendant. The enamelled tendrils of the border are rather suggestive of a French origin.

Other engraved stones were also popular. A fine intaglio presented by Queen Elizabeth to Bishop Parker is now in the collection of

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Mr. G. E. Lloyd Baker. Cameos of classical subjects were also set in pendants. An interesting cross formed of four enamelled SS (No. ix.) represented in the portrait of Mary Queen of Scots by P. Oudry, in the National Portrait Gallery, has a cameo for its central ornament.

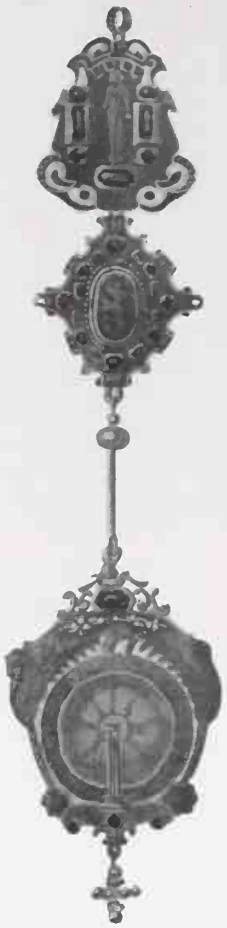
The inventories of Queen Elizabeth record many pendants of extraordinarily varied and interesting design.

No. XI.—JACOBEAN PENDANT IN THE LONDON MUSEUM

Several are of the pictorial character noticed in those of her sister and predecessor, such as that recorded among Queen Elizabeth's New Year's gifts in 1572: "One juell of golde, being part of the history of Samson."

Others, which must have been very beautiful, were in the shape of birds. In 1580 Sir Christopher Hatton gave her "a Very fayre Juell of golde, being a byrde. In the brest thereof is a fayre Dyamonde lozengis, beneathe a fayre Ruby and above it three Emeraldes, and all the rest of the Juell wings and all is garnished wth sparcks of Dyamondes and Rubies, and a pomander in it with a blue saphire pendaunt," while in the next year she was presented with "a flower of golde like a peacock fully garnished with diamondes and Rubies, with an opall in the breast and three very litle meane pearles pendant."

Pendant jewels were also made in the shape of insects and beasts of all kinds, like the "pandant faict en facon dune tortue" recorded in the 1561 inventory of



No. X.—JEWELLED WATCH HANGING FROM TWO PENDANTS FROM THE "FRASER TYTLER" PORTRAIT OF MARY QUEEN OF SCOTS

No. XIII.—DRAWING BY ARNOLD LULLS FOR A PENDANT FOR QUEEN ANNE OF DENMARK

the jewels of Mary Queen of Scots. Elizabeth also had pendants in the form of a ship, like that given her by Sir Francis Drake in commemoration of the voyage of the *Golden Hind*, now belonging to Sir

No. XII.—JACOBEAN PENDANT IN THE LONDON MUSEUM

Francis Fuller-Elliot-Drake. Several such pendants are described in her inventories.

Elizabethan pendants sometimes enclosed watches, but their form seems to have been more elaborate than was usual at a later date. A fine example was given to the queen in 1572-3: "A Juell, being a chrysolite, garnished with golde, flagon facyon, thone side sett with two emeralds, thone of them a little cracked, three dyomonds and two sparcks of turquesses, thother side having in it a clocke, and a border about the same flagon of golde, garnished with eight table rubys and four dyamonds, the foote garnished with four small pointed dyamonds and twelve sparcks of rubyes, and four very lytle perles, also pendant; the mowthe of the said flagon made with five pillors, a man standing therein every pillor, sett with a little dyamonde, a little emeralde, a little rubye, and six little perles upon the same pillors. The same flagon hangeth at a cheyne of golde having three knotts with two small dyamonds the pece, also

No. XIV.—MINIATURE PENDANT IN THE WADDESDON BEQUEST (FRONT VIEW)

cameo in a scroll-work border (No. x.).

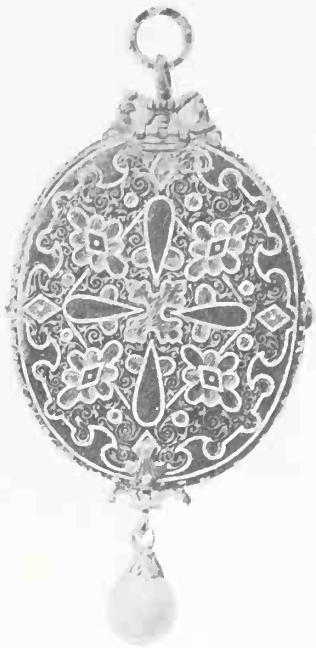
Some of Queen Elizabeth's pendants may have been emblematic in design, such as the "flower of golde ennamiled being a white rose standing upon a mountain of golde furnished wth flowers and beastes and garnished with sundrie diamondes of sundrie bignes hanging by three shorte chaines of golde ennamiled green, with a litle knobb in the topp thereof," recorded among her jewels in 1587.

With the seventeenth century we find pendant jewels of equal beauty but of less fantastic form. The tendency was to emphasise the importance of the gems with which they were set, which were sometimes of great size and beauty, at the expense of the enamelled setting.

This taste for gems for their own sake is illustrated in the hoard of Jacobean jewels (now in the London Museum) having a knobbe having three sparcks of diamonds and three very little perles."

The "Fraser Tytler" portrait of Mary Queen of Scots, in the National Portrait Gallery, shows a jewelled watch of fanciful design hanging from two pendants, the first with an enamelled figure, and the second set with a recently found when pulling down a house near St. Paul's. Some of the pendants are made like a chandelier hung with bunches of emerald and amethyst grapes or facetted pear-shaped stones, while others are formed of one or two stones in simple settings, like those illustrated in Nos. xi. and xii. The first of these is a fine irregular fire

No. XVI.—OBLONG CASE OF A MINIATURE OF JAMES I., IN THE WADDESDON BEQUEST

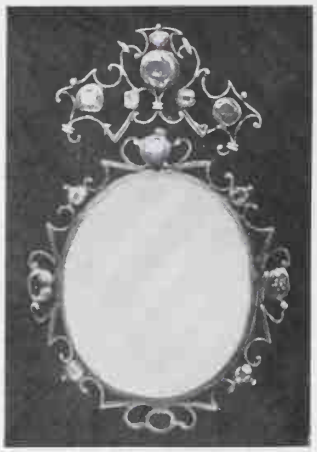


No. XV.—BACK VIEW OF NO. XIV.

opal mounted with a white enamel loop, while the second, a jewel of curiously modern appearance, is formed of two facetted amethysts. Even in the enamelled pendants of the time we find greater prominence given to gems, and in consequence a rather crowded effect. This may be illustrated in some of the designs of Arnold Lulls, a jeweller of Dutch extraction, who worked at the court of James I. A drawing of his for a pendant for Queen Anne of Denmark is reproduced in No. xiii.

The Elizabethan liking for portrait cameos was translated into a vogue for miniature portraits of all kinds, worn as pendants in cases which display some of the finest work of late Elizabethan and Jacobean craftsmen.

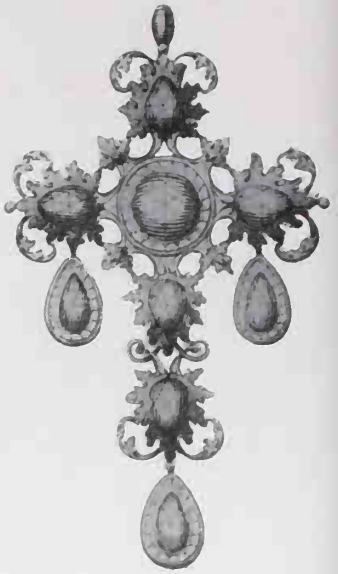
The best known of these miniature pendants is the Lyte jewel, now in the Waddesdon Room of the British Museum. The jewel



No. XVII.—EIGHTEENTH-CENTURY MINIATURE PENDANT, SET WITH DIAMONDS AND RUBIES

was presented by James I. to a certain Thomas Lyte, who had compiled a lengthy pedigree for his royal master. The miniature itself is covered by a fret of the letter R, perhaps for I. R., while the back is decorated in white champlevé enamel. This may be the work of an English jeweller, though the back is designed in Flemish style. Other even more beautiful cases of English miniatures are, however, thought to be of French workmanship, perhaps made by Frenchmen working in England. The Waddesdon Bequest includes two beautiful examples. An oval case has the ground exquisitely enamelled in rich colours with pansies and other flowers, enhanced by table-cut emeralds, rubies, and diamonds, and by small cabochon opals, which combine admirably with the predominating dark blue of the enamel (No. xiv.). The back (No. xv.) is not jewelled, but is enamelled in a conventional design. From the jewel hangs a pear-shaped pearl, while the loop is supported by the opposed scroll fret characteristic of late Renaissance pendants. The second example (No. xvi.) is oblong, and has on one side a portrait of James I. The back is exquisitely enamelled within an oval wreath, with the figures of Apollo and Daphne at the moment of transformation, the rim being enamelled in the style of William de la Quewellerie, of Amsterdam. The ornament is surmounted by a jewelled scroll fret, and hangs by two chains from another, from which, as from the bottom of the ornament, hangs a pearl.

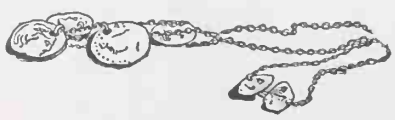
Henrietta Maria introduced a fashion for wearing a short pearl necklace as the only ornament, and in consequence the pendant went out of fashion. The few examples shown in portraits of the time are mostly formed of large stones simply set, or, like that displayed in Michael Wright's portrait of Oliver Cromwell's daughter, Mrs. Claypole, in the National Portrait Gallery, of a pendant oval cameo, generally of a classical subject, plainly set with a hanging pearl.



No. XVIII.—DESIGN FOR A CROSS-SHAPED PENDANT PUBLISHED BY JEAN GUIEN IN 1762

In the eighteenth century necklaces and pendants were frequently made *en suite*, which led to the absorption of the pendant into the central ornament of the necklace. Occasionally, however, cross-shaped pendants, often set with garnets, were worn on a chain. This type is represented in *A Book of Ornaments for Jewellers*, published by Jean Guien in 1762, which gives a charming design for a cross ornamented with rose diamonds set in graceful scrolling foliage (No. xviii.). The miniature pendant continued to be worn by both men and women, and was usually rimmed with a simple border in the French style set with diamonds and rubies. One from the Victoria and Albert Museum, rather more lightly set than usual, is illustrated in No. xvii. Towards the end of the century miniatures and enamelled medallions ornamented with monograms in diamonds were frequently set within a border of graduated diamonds—a characteristically English fashion (No. xix.). These were usually worn hanging from a necklace, as the Queen wore "the King's picture round her neck with a diamond chain" at a drawing room in 1798.

No. XIX.—LATE EIGHTEENTH-CENTURY MEDALLION, WITH MONOGRAM IN DIAMONDS SET IN A GRADUATED DIAMOND BORDER



Staffordshire Figures

By K. V. Clive

So much has been written about Staffordshire figures that perhaps my readers may think the topic is exhausted. I, however, feel there is more information about them that may be helpful to those who collect them, so venture an article on the subject. All that *can* be said about the very early figures has been said in former numbers of THE CONNOISSEUR, so I will not even touch on them. It is of the later ones I will write.

Wedgwood was one of the most successful makers of figures, and most of those made by him are vastly attractive. Although few are marked, I think it is

NO. I.—THE DEPARTURE AND THE RETURN

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No. II.—ATLAS

No. IV.—CEPHALUS AND PROCRIS

No. III.—LEDA AND THE SWAN

easy to tell his handiwork. He had a great partiality for the mottled or marbled base; so many of his models are thus mounted, and most effective it is. Of course, he was not the only potter who used this base, as will be seen later. No. i. shows a pair of his most delightful examples, and in this case he has used the brick-red plinth, which was also a favourite of his. They have written beneath them "Departure" and "Return." I am sure he had Morland's naval prints in his mind's-eye when he made them, as the blue of the sailor's clothes is the blue so beloved by that painter, and even the expression of the faces is reminiscent of Morland. They carry one's mind back to the days of the "press gang," and are most decorative, and now hard to find.

"Atlas" (No. ii.) again shows what individuality Wedgwood put into the faces of his models, and I think it is one of his greatest characteristics, and one of the means by which one can identify his work. This figure is kneeling on a dark marble base, and "the world" has a well in it, intended possibly for flowers, or more probably for ink. No. iii. represents "Leda and the Swan." This is a rare model, and one it is always wise to buy if met with. It has a deep chocolate plinth, and stands 9 inches high. Few of this potter's figures were marked, but when one does come across one it naturally increases its value. The mark is just the plain impressed one. I expect most of my readers know that one sometimes comes across a modern forgery marked. The mark is the same as seen on the genuine article, but spelt "Wedgewood." In the originals the letters were separately stamped, and often not quite in line. Two of the best figures produced by this great man are "Fortitude" and "Prudence." They stand 21 inches high, and were in the collection of Dr. J. W. L. Glaishier. A marked "Charity" was in the Willett collection.

Wedgwood made most of his figures between the years 1760 and 1780. He produced many fine busts, and again we see in these the attention paid to expression. Other and rather later potters who were most successful with figures were Lakin and Poole. They were in business from about 1770 to 1795, and although I do not think they made many figures, those they did make were of excellent quality. No. iv. shows one of their best groups, and although no one could call it a pleasing subject, it is beautifully modelled and coloured. They also favoured the marbled base; but while Wedgwood favoured the full, warm, marbled tints, theirs are very low in tone,

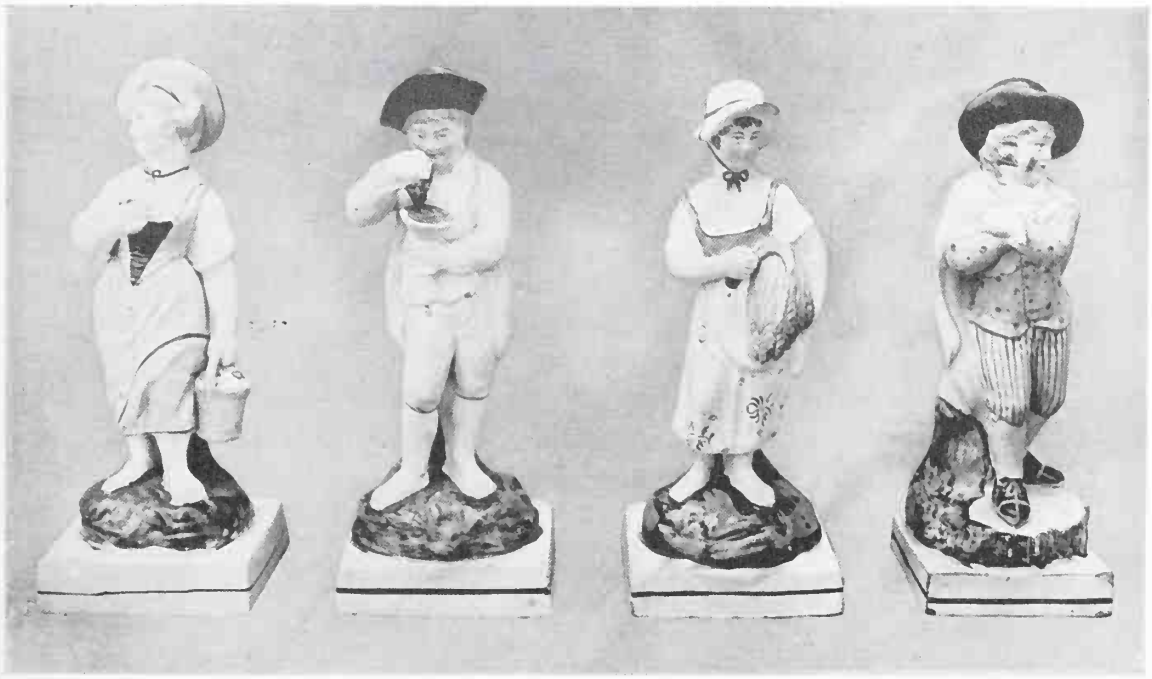
THE LACE MAKER

BY NETSCHER

From "Great Pictures by Great Painters" (Cassell & Co.)

THE CONNOISSEUR

No. V.—EARTH, AIR, AND WATER



No. VI.—THE SEASONS

and in some cases almost white. Another of their finest groups is "The Assassination of Marat by Charlotte Corde of Caen, in Normandy, 1793." This inscription is on a small tablet in front of the plinth, while under the base is impressed "Lakin & Poole." My group (No. iv.) is not marked, but the two pieces are so similar in quality and colouring that there is little doubt they were made by the same firm. The murder of the faithless Procris by her husband Cephalus is not a pleasing subject to depict, as I said before, but the lady seems to be taking the whole matter so quietly that we must hope it was a painless death.

There is also a good "Apollo" made by these potters. Here we do not find the marbled base. He stands on a square one, with the usual chocolate line round it. A specimen is in the Falkner & Sidebotham collection, as is also the "Death of Marat." In No. v. we see three of the elements: Earth, Air, and Water. I should be pleased if I could complete my set, and although I have for many years hoped to come across "Fire," up to now I have been unsuccessful. These charming and dainty pieces are the work of Enoch Wood. "Earth" has been much copied, and often goes by the title of "The Gardener." Most of the copies are crude, and parodies of the original. These three pieces are 7 inches high, and very subdued in colouring. Pale green and soft yellow are the only colours used, with the exception of a touch of black in the shoes and hat of "Earth." In the quality and colouring of these three examples we see the strong resemblance to the Ralph Wood school. There is, however, one great difference: while the earlier Wood figures had that beautiful translucent glaze, these have the later enamel finish. A fine set of the Seasons is depicted in No. vi. These are of a slightly later date, and were probably the work of Wood and Caldwell. The Seasons are much favoured by many of the potters, and I think the set made at Leeds is the finest ever produced.

The Leeds figures generally are very fine, and in No. vii. we see a very pleasing pair. The female figure is met with comparatively often, and frequently goes under the title of "Fire." The male figure is very rare. They are meant to represent sacrificial subjects. I think the figures made at this pottery are easier to distinguish than many on account of their great lightness in weight. Another way to identify them is, the glaze is often found to have run round the feet more thickly than elsewhere, and indeed in some cases to be almost pale blue in colour from this cause. Of course, this must not be taken as a hard-and-fast rule, and must only be used in connection with other signs before one pronounces a piece "Leeds." No. viii. shows us our old friends "The Tithe Pig" and "The Tailor and his Wife." One never tires of them if made by Wood and Caldwell, as these examples without doubt were. They have been so spoilt in character of late years, and no subjects have been more "faked." Even when made by Walton and Salt, they became very poor copies. Enoch Wood was, I believe, the originator of "The Tithe Pig." No. ix. has three more figures of Wood and Caldwell's, and these are so delicate and fine as to be almost mistaken for porcelain. The flesh-tints and general colouring of the fascinating shepherdess are so like Chelsea that she could easily pass for one of the celebrated Bergères made by them. The little recumbent lady on the left is cleverly copied from one of those rare pieces, namely, a soft-paste Lowestoft figure. I had the luck to pick one up a short time ago, and the two were so much alike that it was hard to tell the common clay from the porcelain. I think it is in these small pieces that we see Wood and Caldwell at their very best. The fox in No. x. is another example of their fine work. He is 4 inches in height, and very rare. This firm was in existence from 1790 to about 1820, and during that time produced many busts and figures. Perhaps one of the best known is that of Quin as "Falstaff." If marked (and many of these pieces were marked), naturally the value of the example is greatly increased.

We will now turn our attention to the figures of the nineteenth century. Although much less fine in quality and of quite a different type, they have a strange charm. They can still be bought comparatively cheap, but are increasing in value every year. Many of us do not care to take down our best glass and china to our rural home, and indeed it would be out of place. These models are very suitable, with their bright colouring and rustic subjects. They look

No. VII.—TWO LEEDS FIGURES

No. VIII.—THE TAILOR AND HIS WIFE, AND THE TITHE PIG

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so well in the low-beamed rooms (which, by the way, are often rather dark and want plenty of colour); and, after all, from cottages they originally came, and therefore to cottages they should return. Walton was the largest maker of those with bocage background, and, although rough in texture, are most attractive and decorative. Walton was a Burslem man, and he carried on his pottery in that town. He was in business from 1795 to 1840. Many of his pieces are so well known that I will not describe them, but about his more uncommon works I would like to say a few words. Two of these, shown respectively in Nos. xi. and xii., are seldom met with. His sheep are plentiful, but his goats are rare.

No. IX.—THREE FIGURES BY WOOD AND CALDWELL

The "Red Barn" is very rare, and after many years of searching I have at last become the proud possessor of one. The history of "my find" is rather a strange one. Many years ago I was staying on a

No. XI.—A GOAT

No. X.—A FOX

farm where there were several nice things, but I never saw any old china or pottery of interest. A few weeks ago I was at the same farm, and I happened to go into a bedroom I had never been in before. To my astonishment, what should I see on the mantelpiece but my much-longed-for "Red Barn." It had been there probably since the time it was made, and, save for a piece of the cow's head having been chipped, was in perfect order. The "Red Barn" is the scene of the celebrated murder, where poor Maria Martin was enticed into the building by her faithless lover, and there done to death. The group was modelled in memory of the sad event. No. xiii. shows one of the best pair of "Haymakers" I have ever seen, though I am unable to "place" them. They are not copied from the celebrated Ralph Wood "Haymakers," nor are they as late as Walton. They are extremely light, yet they are certainly not Leeds. I must leave them as an unsolved problem, and hope one of my readers may enlighten me. No. xiv. is of our old friend, Paul Pry. I once saw in the West End of London a most wonderful collection of this well-known character. He is a figure always worth buying, and now scarce. One hint how to tell a genuine Walton or Salt figure (and the two are so much alike that it is hard to distinguish one from the other) from a false one may be useful to the collector who is just beginning to gather together his treasures. It is this. In the real article you will see the bocage background is made in two parts, and placed back to back. The spurious copies cast their bocage all in one. In the genuine the quaint, rough flowers on this background are always raised, and put on separately, while in the "fake" they are simply painted on. The last figure (No. xv.) is a most pleasing type. It is hard to say who was the maker. It is almost Victorian, but has just missed that tasteless period, and is full of charm.

No. XII.—THE RED BARN

The only other example of this date I have ever seen is in the collection of pottery figures at the Victoria and Albert Museum. The finer Staffordshire figures, to show to their best advantage, should be arranged in corner cupboards or behind the glazed doors of bureau bookcases.

Pottery is much more brittle than porcelain, and much harder to mend, so it is as well to take this

No. XIII.—THE HAYMAKERS

precaution: let the whole of the cupboard or cabinet, whichever the case may be, be lined with moss-green velvet or velveteen. The effect of the figures against this background is very good.

No. XIV.—PAUL PRY

No. XV.—GROUP, DATING ABOUT 1830–35

LINGAME
BLIC
IB.

Is any cozened of a tear
Which as a pearl disdain does wear?
Here stands the thief; let her but come
Hither, and lay on him her doom.

From "The Book of Old English Songs and Ballads," illustrated in colour by Eleanor Fortescue-Brickdale (Hodder & Stoughton)

NOTES & QUERIES

[The Editor invites the assistance of readers of The Connoisseur *who may be able to impart the information required by Correspondents.]*

Unidentified Painting (No. 199).

Dear Sir,—The fragment of writing, of which I send you a photograph, is pasted on the back of the painting No. 199. Can any of your readers say what this writing is, and whether it bears any resemblance to that of Rembrandt? The picture was purchased at Stobs Castle, on the Scottish border.

Yours faithfully, J. McHarrie.

Unidentified Painting (November, 1911).

Dear Sir,—In looking over some old numbers of The Connoisseur, I saw a picture of a lady sitting beside a cross on page 172, vol. xxxi., 1911. It is a portrait of Catherine Hayes, the celebrated Irish soprano, and contemporary of Jenny Lind as Alice in "Roberto Il Diavolo," about 1848. Quite recently I saw a fine pastel portrait of Catherine Hayes by Chalon, in Mr. Butler's antique galleries in Upper Liffey Street, Dublin. Hoping the information may not be too late.

Yours faithfully, J. Courtenay.

[The above letter is doubly interesting, not only on account of the identification of an unknown portrait, but also as showing that the value of Notes and

(199) UNIDENTIFIED PAINTING

INSCRIPTION ON BACK OF UNIDENTIFIED PAINTING (199)

QUERIES as a medium is not merely confined to the current volume. Here is a case of a valuable reply coming after the lapse of three years.—EDITOR, CONNOISSEUR.]

UNIDENTIFIED PAINTING (No. 175), MAY, 1915.

DEAR SIR,—If the examination of the picture illustrated on page 32 of your May issue proves it to be contemporary, the owner may be glad to read that this belongs to the master known as the "Painter of the Half-length Figures," who lived about 1520. Mr. Walter S. Green (July issue, page 165) is correct in saying that this may be by one of the pupils of Van Orley. There is one picture, *Lady Jane Grey*, by L. de Heere, in the Althorp House collection, Northampton, and another one in the gallery of Count Harrach, in Vienna, resembling each other very closely. A third one is even correct to details, and leaves little doubt that the same model was used as in No. 175. The inquirer will find these illustrations in Professor R. Muther's *Geschichte der Malerei* (1909), vol. ii., pages 70, 71, which he may examine at the reading-room of the South Kensington Museum or British Museum. I advise him to look at the original edition of the work, on account of the splendid illustrations. The English translation, issued in America, contains only a few reproductions of well-known paintings.

UNIDENTIFIED PAINTING (No. 199), OCTOBER, 1915.

THE subject of this picture is *Plato and his Disciples*, by Salvator Rosa (1615–1673). The drawing for his engraving, *In Villa ab Academo attributa sua Plato condit Academiam*, is in the Print Room of the British Museum, vol. lxi., Italian School, Ref. No. 1855-7-14-53. This drawing is in the reverse to the print. The figures are slightly different in arrangement, and Plato is standing.

Close comparison to some authenticated work by this artist (Dulwich Gallery, etc.) would show whether this picture is by that master. The work shown in the photograph bears some resemblance. However, there are plenty of school copies about. I happen to have his *Democritus*, and also his print.

I am, dear Sir,

Yours faithfully,

H. OTTO.

RED LACQUER VASE (OCTOBER, 1915).

DEAR SIR,—The red lacquer vase shown in the October CONNOISSEUR is Chinese. It is difficult to give the period without seeing the actual vase, but it is anything from one hundred to three hundred years old.

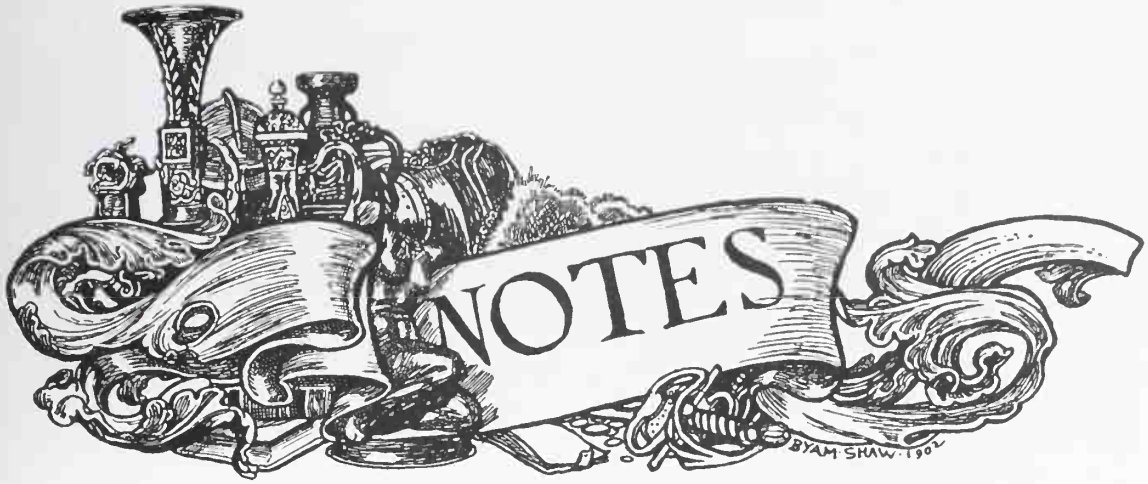
Yours faithfully,

G. KOIZUMI.

Erratum.

CHINA MARKS (PAGE 165), OCTOBER, 1915.

By an oversight we published the name of our correspondent as Rahn, whereas, in fact, it is Mr. Harold Raby. We venture to draw further attention to this interesting letter re marks on Nantgarw porcelain.



The National Gallery of Melbourne

PERMIT me to point out that the note in the August number of THE CONNOISSEUR on recent acquisitions for the National Gallery of Melbourne by the Felton Bequest, which, owing to absence from home, I have only just seen, is inaccurate and misleading. It is an incorrect statement that the trustees of the gallery have hardly any power except to accept or reject the Felton committee's proposals. They have had for two years their own special and independent art adviser in Sir Sidney Colvin. Several of the most important of this gentleman's recommendations they have declined, including examples of the work of Gainsborough (portrait of Viscount Hampden, and a fine landscape), also Augustus John's portrait of William Nicholson, a brilliant flower-piece by Nicholson himself, and magnificent examples of Troyon and of James Maris. Sir Sidney Colvin, in the face of these repeated rejections, felt it to be inconsistent with his personal self-respect and the reputation of the gallery that he should continue any longer to be their adviser, and consequently resigned.

Within the last eight years, during which I have served as art adviser to the Felton Bequest committee, there have been acquired for the gallery on my recommendation, supported by the opinion in some cases of Mr. Charles Ricketts, Sir Claude Phillips, Mr. D. S. McColl, M. Leonce Benedite, and latterly by that of Sir Sidney Colvin, excellent and characteristic examples of the work of such artists as Burne-Jones (*Wheel of Fortune*), Constable (*West End Fields, Hampstead*), James Charles, Henry Moore, Pinwell, Bonington, Morland, Raeburn, Cecil Lawson, Millais, Lavery, Edward Stott, D. Y. Cameron, McTaggart, W. Deverell, Corot (*The Bent Tree*), Puvis de Chavannes (*L'Hiver*), Watteau (*Les Jaloux*), Dupré, Monticelli, Fantin-Latour, Cazin, Delacroix, Bastien le Page, Claude Monet, Boudin, Sisley, J. Maris, Bosboom, Havard Thomas (bronze—*Thyrsis*), a collection of Japanese colour-prints, and a representative collection of modern etchings, lithographs, etc., etc. Certain criticisms on these purchases which have appeared in the Melbourne press can only be regarded — I fear it must be said — as inspired by malice or incompetence, or by a combination of both.

The portrait of Miss Palmer by Reynolds, and that of Mrs. Robinson by Hoppner, were advised by Mr. Charles Ricketts and myself. We were, and still are, of opinion that they are good and characteristic portraits. Scanty justice is done to the originals by the reproductions, which are apparently taken from the bad blocks printed in the catalogue of the Melbourne Gallery. With regard to the Hoppner, the true facts are these. It was catalogued as a *Portrait of Mrs. Abington*, by Romney, *but at the head of the catalogue it was stated that the attributions of the pictures were taken from an inventory made some forty years previously to the sale, and that the vendors would take no responsibility for the authenticity of any work.* The picture was suspected by the dealer who bought it to be by Hoppner, and not by Romney. His opinion was confirmed at the time of purchase after he had shown it to Mr. C. J. Holmes, who, as the Director of the National Portrait Gallery, is a recognised authority on English portraiture, and who confirmed his opinion in a letter to the trustees of the Melbourne Gallery on December 4th, 1911. It was with these former guarantees that Sir William Bennett bought it for £1,000, and it was from him that the Felton Bequest acquired it for £2,000. It was the comparison with contemporary portraits by Gainsborough and Reynolds, and engravings, and also two other versions of the same lady by

BURLINGAME PUBLIC LIB.

BIBLE BOX, OR LIBRARY COFFER, OAK, JACOBEAN

Hoppner himself, that unmistakably proved the identity of the sitter to be Mrs. Robinson ("Perdita"). The picture only became known to Messrs. Mackay and Roberts just after the first edition of their book on Hoppner had appeared. In the second edition it is described and catalogued as a genuine example on pages 217 and 218. It was the opinion of Mr. Charles Ricketts and myself that the picture, when we recommended it in 1911, was much under its market value, and we also expressed the same opinion about the Reynolds. We considered that both pictures were excellent examples of their authors. What on earth does it matter whether the eyelashes of Mrs. Robinson are touched in with a sable brush, lash by lash, or that the nostril is similarly outlined! Many painters have done this—Gainsborough not least of all. This childish remark shows that the critic who writes this has not sufficiently studied the technique of the old masters.—FRANK GIBSON.

Two Interesting Bible Boxes

THE first of the oak boxes which we illustrate is an excellent specimen of the so-called Bible box, or library coffer, of Jacobean times. It is constructed with the usual slab ends, and the carving, which is of a bold character, points to the first half of the seventeenth century. The rose under the lock-plate need not be taken as indicating Tudor origin, as the device was frequently used in reigns subsequent to that of Elizabeth. A very pretty characteristic in the carved decoration is the way in which the *guilloche* ornament terminates at each end of the front. This feature is both noticeable and unusual in furniture of the period. The lock-plate is probably an addition, originally made for some other piece.

The second specimen, though of a somewhat rougher type, is peculiarly attractive, not only from the fact that it bears the date of its origin (1652), but also that it bears the mortuary mask of the martyred

BIBLE BOX, BEARING DATE 1652

MARY DARBY, AFTERWARDS MRS. ROBINSON ("PERDITA") BY JOHN HOPPNER, R.A. SIZE, 30 IN. BY 25 IN.

king flanked by spandrils, in which the last traces of Tudor influence are visible. It must be borne in mind that at the time when this box was made the carving so characteristic of the Jacobean and earlier Carolean periods was undergoing a change, Dutch designs and methods being already affected in the decoration of articles of furniture. This specimen, however, is distinctly English in its style, the carving—somewhat incongruous, perhaps—being influenced by nothing which is not indigenous to our own country. A plain, honest English piece, country made, it is one of those paradoxes which frequently cause amateurs to hazard the idea that the date was added subsequent to its make, a theory which in the present case is obviously untenable.

TWO CHAIRS, SECOND HALF OF THE SEVENTEENTH CENTURY

Two Chairs, Second Half of the Seventeenth Century

WITH monarchy restored, a complete change seems to have taken place in the devising of chairs in our own country. The solidly constructed and weighty seats of Jacobean design still continued to be made to a certain extent in rural districts, but in court life or fashionable circles such productions were eschewed in favour of the later and lighter mode. The crown supported by amorini is frequently seen on chairs similar to the armed specimen on the right of our illustration. Spiral rails and stretchers were also repeatedly used, while the arm-rests were often carved with a leaf and scroll ornament, quite unlike similar pieces made in any preceding epoch. A fashionable chair of the time of Charles II. is as unlike its prototype of the earlier years of the century as a burgonet is to a pikeman's headpiece, or a Chippendale production to that of the vogue of the brothers Adam.

Material was more sparingly employed during the latter years of the seventeenth century, one of the consequences being that in chairs an undue strain was thrown on the junction of the back with the seat. Chairs of the tall-backed type were frequently constructed of pear-tree or some other light wood, and this fact, added to their impractical build and the attentions of the wood-worm, has left relatively few in a satisfactorily sound state. It is exceedingly rare to find any of these chairs actually dated with the year of their production, but instances are not unknown where certain details in the carving will place the time within a very few years.

In the specimen on the left hand of our illustration the cleft arches on the back and stretcher, and the

THE SAILOR'S RETURN

PAINTED BY F. WHEATLEY

Engraved by W. Ward

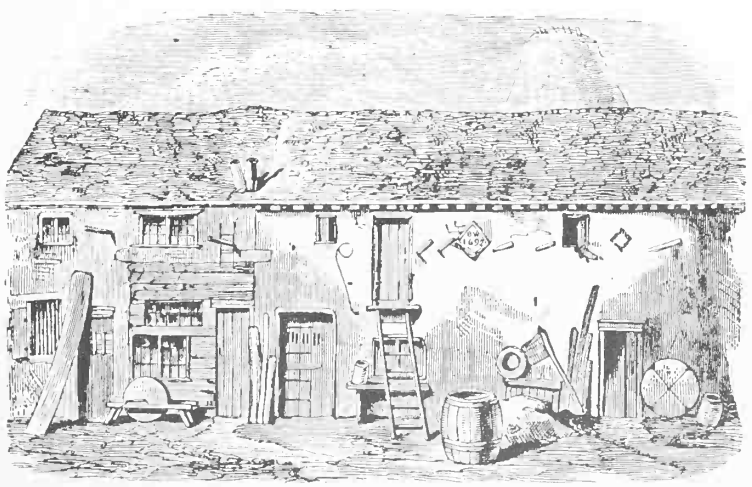
inverted cups on the legs, are pretty bits of detail, quite in accordance with English taste prevailing at the zenith of Gibbon's fame. It will be noticed that the front stretchers in each of these examples are raised halfway from the floor, emphasising the more cleanly conditions of the times in which they were produced.—F. R.

[The owner of these interesting pieces is Mr. Lionel E. Townroe, of "The Grove," Upper Norwood.]

TILE WITH EDGING AND LETTERS IN RELIEF

Plate Notes

BRITAIN'S wars find many echoes in her art. The cult of topical subject during the periods of earlier upheavals may be described, not unfittingly, as ancestor to the present-day "khaki picture." And although the point is obvious to a logician, a number of readers of history fail to appreciate the human element which supplied the motif in these productions of the arts and crafts. A peep into the latter part of the eighteenth century would reveal many features similar to the present time. People discussed the progress of the current war, some being optimists and others pessimists; politicians made speeches, which their constituents read in the newspapers; and patriotic citizens bought the latest patriotic print to hang up in their homes, some of which, obviously intended to pander to the public palate, did not deserve serious consideration as works of art. But artists such as Francis Wheatley, with the memory of recent war in their minds, and aided by the tremendous possibilities of a pregnant future, knew how to introduce the requisite naval or military sentiment without parading it in lurid colours. Amongst the most successful of Wheatley's efforts in this direction is undoubtedly the pair, *The Sailor's Return* and *The Soldier's Return*, which have been transmitted to us by the graver of William Ward Published June 14th, 1787, the prints bear the usual moralising tags, that on the former being, "Her Filial Duty Paid, Virtue and Love shall Reward his Constancy and Toil," whilst on the latter is, "Honour, Beauty, Love and Wealth are his Rewards." The original of *The Soldier's Return* appears to be identical with a picture which was sold in 1830 for the small sum of £5 15s.



THE PREMISES BELONGING TO BURSLEM WEDGWOOD, INTO WHICH THE ABOVE TILE WAS BUILT

Quiet and unobtrusive in tone as the pair are, they do not approach the extreme simplicity of subject in the engraving by W. Bond, after George Morland's *The*

Farmer's Visit to his Married Daughter in Town, which was published by W. Dickinson, May 1st, 1789. The companion plate by W. Nutter, *The Visit Returned in the Country*, is identical in its characteristics. It has been reproduced in colour already in the life of *George Morland*, which formed one of the extra numbers of THE CONNOISSEUR.

Of the two pictures selected from the Louvre, the charming *Student* of Jean Honoré Fragonard is sufficiently familiar to art-lovers to render an extended comment superfluous. It may be remarked with perfect truth, however, that the delicacy of the fresh young face is cleverly emphasised by the freer handling of the dress and the deft rendering of the pile of dog's-eared books on the table. Here is a fitting proof of the argument that smartness of brushwork should only be employed by a painter who is experienced in the art of draughtsmanship, and not merely as a cloak to conceal inability or ignorance. We can appreciate the incident which Fragonard saw before him. The student had quickly wearied of ancient poetry; she is thinking more probably of the latest love-song. A foil to this subject is to be found in *Innocence and Cupid*, which is equally an analysis of emotion. It bears the signature of Charles Antoine Coypel, and is dated 1734. Innocence, half-shy, half-smiling, is cajoled, almost against her more prudent sense, into embracing the roguish god of Love, but gently puts aside the handful of cruelly barbed arrows which he flourishes in his little fist. He is persistent and insinuating; she is but part convinced.

The contrast between these happy subjects and the portrait by Sir Joshua Reynolds, with which we deal next, is not nearly so severe as might be considered on a casual inspection. The brush of this artist was so capable of infusing a human touch into representations of contemporaries that their originals are presented to us as breathing entities rather than in the form of records of mere facial distinctions. From the masterly bust of *Mrs. Thrale*, in the Bowes Museum, we are able to form an excellent idea—almost as if we had known the original—of the "Blue-stocking" hostess, whose intimacy with Dr. Johnson led to his being practically domesticated at her Streatham home for some eighteen years. There is a quaint old print which depicts the sage of Fleet Street seated there in the midst of an admiring circle, whilst Mrs. Thrale pours out what is perhaps his twentieth cup of tea. Born in 1741, Hester Lynch Salusbury was married, against her own wishes, to Henry Thrale in 1763. Some three years after his death, in 1781, she re-married Gabriel Piozzi, a musician, whom she accompanied to Italy, but returned to England in 1787, and died in 1821 at Bachycraig, where her father had resided.

An Interesting Tile

TABLETS glazed with lead ore, and bearing dates, names, and initials, were much used in the Pottery district for insertion in the walls of houses. At the time when Dr. Plot wrote his *History of Staffordshire* this lead ore was procured close to Burslem, and was simply ground to powder and dusted on the ware, before firing, by the potters and tile-makers. These tablets were introduced into buildings in order to hand down to other generations the name of the builder, or date of erection. The custom was a very old one, as scarcely a house of the mediæval period was without some commemoration of the kind.

The tile illustrated—made from a clay similar to that used for butter-pots; the edging and letters in relief, "B.W., 1692," being formed in yellow clay—was built into premises belonging to Burslem Wedgwood, born in 1646, whose grandfather, Gilbert Wedgwood, first settled in Burslem in 1612, and was the ancestor of a long race of potters. The house was still in possession of the Wedgwood family in 1860.

The building, shown in the reproduction from an old wood engraving, has been taken down recently by R. N. Wood, Esq., of Bignall End, a descendant of Enoch Wood, the potter, and the tile was presented by him to the Wedgwood Museum at the old works of Messrs. Josiah Wedgwood and Sons, Ltd., at Etruria, on June 28th, 1915.

John Wedgwood, of Blackwood.*
|
Richard Wedgwood, of Harracles.†
|
John Wedgwood, of Harracles. II.
| 1490–1555.
Richard Wedgwood, of Mowle, in Biddulph. I.
| 1520–1589.
Richard Wedgwood, of Mowle, in Biddulph. II.
| 1545–1626.
Gilbert Wedgwood, of Burslem.
| 1588–1666.
(Started as master potter, 1612.)

Burslem Wedgwood, 1614–1652,

Thomas Wedgwood, 1618–1679, master potter at "Overhouse," Burslem.

Burslem Wedgwood, 1646–1696, master potter at Burslem. ←→ Thomas Wedgwood, 1660–1716, master potter at "Churchyard," Burslem.

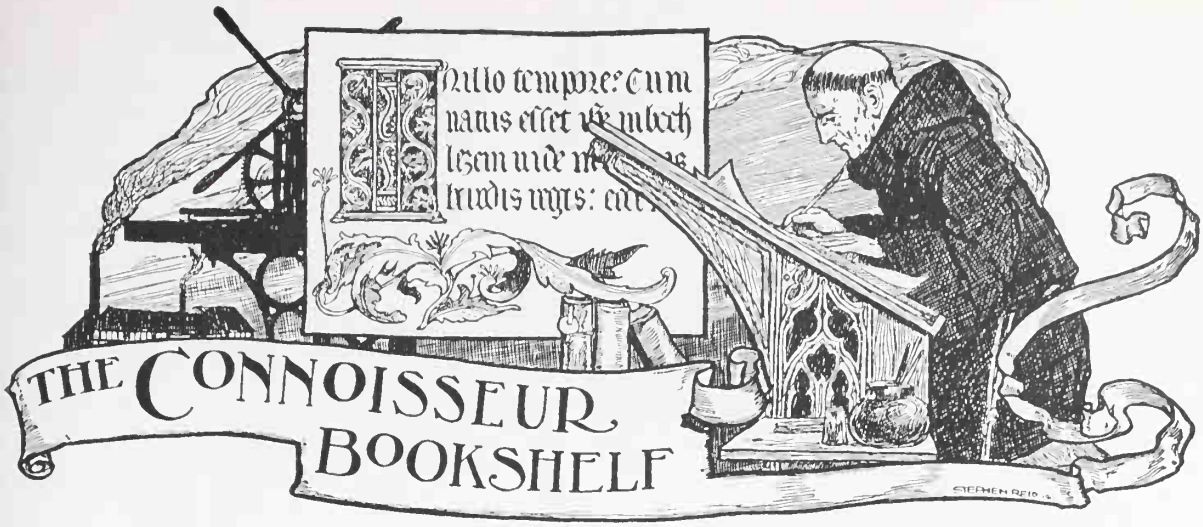
who made the tile.

Thomas Wedgwood, 1685–1739, master potter at "Churchyard."

Josiah Wedgwood, master potter of Etruria, 1730–1795, from whom the present directors of the firm are the fifth generation in direct lineal descent.

* Blackwood, Staffs.

† Harracles, Staffs. Harracles lies one mile east from Horton Church (Horton is close to Rudyard), and 2½ miles north-east of Blackwood. Both these places are in the top north corner of Staffordshire, in the Leek district, and adjacent to the Derbyshire Peak country.



"Thomas Gainsborough," by William T. Whitley (Smith, Elder & Co. 15s. net)

THIS is the biography of Gainsborough for which we have all been waiting—a book which substantially fills in the gaps in the artist's life left by Fulcher, and finally sets at rest some of the apocryphal anecdotes concerning the painter, which, though they have not been unreservedly accepted by the discerning critics, have yet passed into common currency. In saying this it is intended to cast no reflection on the several able monographs on Gainsborough which have appeared since Fulcher's biography was published. These have greatly promoted the just appreciation of the artist's works; each has contributed much enlightening criticism and added a few facts to our stock of knowledge concerning the artist's career. But the advance in the latter direction has been so small that until Mr. Whitley's book appeared one had begun to despair of ever getting a well-filled-in biography of the painter. The author appears to have been so indefatigable in his researches, that, unless some fresh stock of material unexpectedly comes to light, his book will probably remain the standard life of the artist.

THOMAS GAINSBOROUGH, R.A. FROM THE PORTRAIT BY ZOFFANY, IN THE NATIONAL GALLERY FROM "THOMAS GAINSBOROUGH" (SMITH, ELDER AND CO.)

Among the chief sources of Mr. Whitley's new information are the notes by the Rev. Henry Bate, afterwards Sir Henry Bate Dudley, which appeared in the *Morning Post* and *Morning Herald* while he was conducting those journals. He was a friend and admirer of Gainsborough, and many of the statements he makes were obtained direct from the artist. One of the most interesting relates to the *Wood Scene, Village of Cornard*, now in the National Gallery. This, it appears, was

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bought at auction in 1788, by Alderman Boydell, for seventy-five guineas: "The sale of the picture attracted some attention, and Bate, always anxious to obtain news of Gainsborough's work, wrote to him for information about the matter." The artist in his reply writes: "This picture was actually painted at Sudbury in the year 1748. It was begun *before I left school*, and was the means of my father sending me to London." This paragraph not only establishes the date of the "Cornard" picture, and invests it with great exceptional interest as being the work which actually determined Gainsborough's career, but shows that he was still living at Sudbury in 1748, whereas it has been generally accepted that he migrated to Ipswich as early as 1746. It should be pointed out that though the picture was commenced in the artist's school-days, it was not finished then, he being a married man of twenty-four at the date of its completion. As regards Gainsborough's Ipswich career, Mr. Whitley is able to correct Fulcher and succeeding writers on several important points, his facts being largely gleaned from contemporary advertisements in the local press. Thus Joshua Kirby, Gainsborough's intimate friend, instead of leaving the town in 1753, as alleged, did not sever his connection with it until six years later; while the painter, instead of living in Brook Street, was, at all events during the last part of his Ipswich career, settled in a house, with a garden and stable, facing the Shire Hall—since pulled down—in Foundation Street. The sale of the artist's effects on his leaving for Bath was advertised to take place on the 22nd and 23rd of October, 1759. On the vexed question of Gainsborough's residences in Bath, Mr. Whitley is able to throw a little light by proving that the artist was living in Lansdowne Road in 1766, and had moved to The Circus before March, 1767. A tablet is now fixed on No. 24, The Circus, as the house actually occupied by him. Mr. Whitley, if not actually establishing that the inscription on the tablet is incorrect, at least throws grave doubts upon its authenticity. The author's chapters on Gainsborough's life at Bath are full of interesting new matter. A quarrel with a minor poet named Underwood, which must have furnished some amusement to residents at Bath, is described at length. The rhymed epistles of the poet give more than a suggestion that it "may have been the custom of the artist to visit London in the early summer, when sitters at Bath were probably few and far between." That these brief visits were changed into permanent residence was, in all likelihood, a result of the American War, which broke out in 1774. Mr. Whitley shows that Gainsborough did not leave Bath in the latter year because of a quarrel with Thicknesse, but because sitters were scarce; and the inference is that the necessity of war economies deprived Bath of many of its usual visitors. The painter's tenancy of the western portion of Schomberg House commenced at Midsummer, 1774, another date definitely established by Mr. Whitley. He has also discovered what rent the artist paid—"Thicknesse stated it was £300 a year; the actual amount was £150, which was reduced in 1783 to £112," at which figure

THE MALL, ST. JAMES'S PARK BY THOMAS GAINSBOROUGH, R.A. FROM "THOMAS GAINSBOROUGH" (SMITH, ELDER AND CO.)

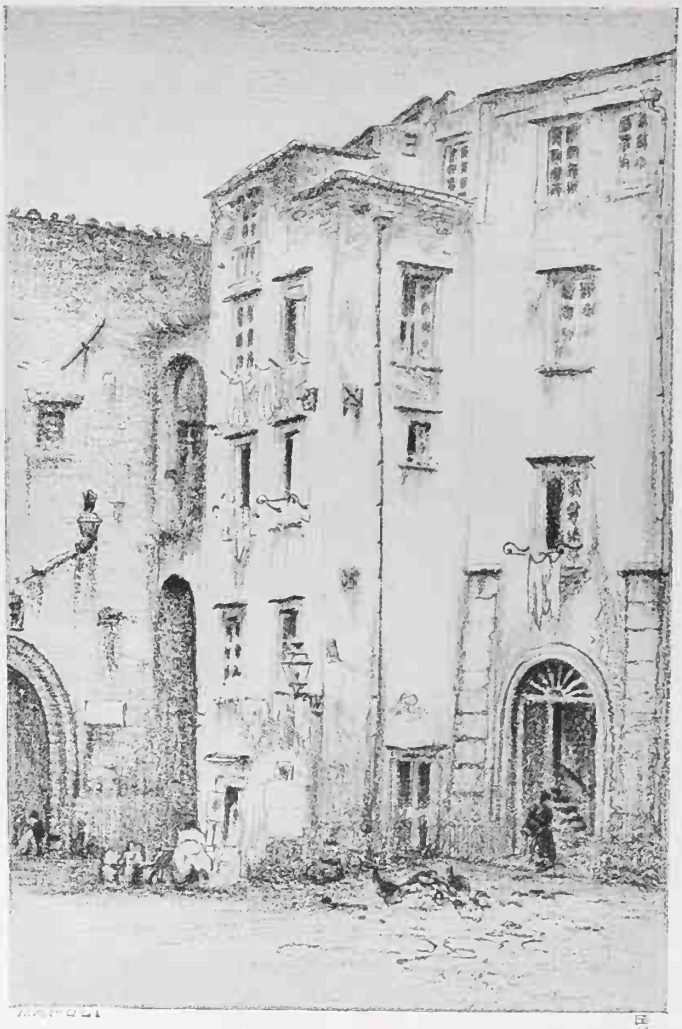
LADY HORATIO WALDEGRAVE THE "FIREPLACE" PORTRAIT, BY THOMAS GAINSBOROUGH, R.A. FROM "THOMAS GAINSBOROUGH" (SMITH, ELDER AND CO.)

it remained until 1792, when Mrs. Gainsborough gave up the house. Of Gainsborough's first years in London Mr. Whitley gives quite a different account to Fulcher. The latter asserts that the artist was almost immediately honoured by the patronage of the king; but Mr. Whitley shows, by a quotation from one of Gainsborough's letters, written in 1777, "that up to that time he had not succeeded in obtaining Court patronage." An account of a highway robbery of which Gainsborough was victim, and of a trial concerning the authenticity of an old master in which he was an important witness, are quite new discoveries. Even more interesting is the light thrown on the production of some of the best-known works by the artist. The *Mrs. Robinson as "Perdita,"* ascribed in the Wallace Collection catalogue to between 1779 and 1781, is shown to have been painted in 1782; *The Mall, St. James's Park*, which Fulcher gives to 1786, was really painted three years earlier; and the date of the National Gallery *Mrs. Siddons* is fixed at 1785, to which year also belongs the famous *Cottage Girl with a Pitcher*. Among other pictures to which Mr. Whitley is now able to give a definite date are the National Gallery *Market Cart*, painted in 1787, and bought by Peter Burrell for three hundred and fifty guineas; *Lady Sheffield*, painted in 1785; and *Lady Horatio Waldegrave*, painted in 1783, and exhibited at the Academy in that year, though not included in the catalogue. This picture was "placed against the chimney-board of the fireplace," below where the miniatures were hung, a position in which it was totally hidden by the ample draperies of the ladies who pressed forward to see the little pictures then so fashionable. This contemptuous treatment of his canvas must have annoyed the artist, the more especially as Mr. Whitley gives good ground for suspecting that Gainsborough sent a portrait of Lady Horatio's mother, the Countess Waldegrave, to the Academy of 1772, which was rejected for fear of offending the king by hanging it. Mr. Whitley also shows that Gainsborough had other causes of offence against the Academy besides those on which the artist based the withdrawal of his pictures in 1784. Altogether it would seem that the artist was far more justified in his quarrel with that institution than has hitherto been supposed. After the break Gainsborough held exhibitions of his own at Schomberg House, of all of which Mr. Whitley is now able to give us extended descriptions from the pens of Bate and other contemporary writers. The dates of many of the painter's finest productions, which were formerly only surmised, are thus clearly established. Other valuable matter includes a full account of the exhibition of Gainsborough's pictures at Schomberg House by his widow in 1788–9, with the prices realised by those which were then sold, and the sale by auction of the remainder in 1792; while a chapter devoted to Gainsborough Dupont gives by far the best biography extant of that clever but little-known artist. A slip of the pen makes Mr. Whitley speak of the "Royal Academy," on the penultimate line of page 45, when obviously the Society of Artists is intended, otherwise the book appears singularly free from mistakes and misstatements. As a biography it is decidedly the best work on Gainsborough that we possess, and the new facts brought to light in it will cause considerable revision of the dates tentatively attributed by critics to many of the artist's pictures.

"A Book of Bridges." Pictures by Frank Brangwyn; text by W. Shaw Sparrow. (John Lane, £1 1s. net; large paper edition, £5 5s. net)

A Book of Bridges affords the double attraction of fine pictures and interesting letterpress. Indeed, one does

not often see the combination exemplified to the same degree of excellence. The illustrations, whether in colour or black-and-white, almost invariably show Mr. Brangwyn in his happiest moods; while Mr. Shaw Sparrow's knowledge of bridge-lore is wide enough to delight enthusiastic pontists, and so happily expressed as to compel even the casual reader, for the time being, to join their ranks. The themes of Mr. Brangwyn's thirty-six colour subjects are limited to scenes in England, France, Italy, and Spain, but in black-and-white he ranges as far afield as India and China. The attraction of the colour-plates may cause these smaller monochrome examples to be somewhat overlooked, but in their virile penwork and their power of attaining largeness of feeling within a small compass they are almost unique. A few of them suffer from an excess of vitality, shown in an over-strenuous desire to make all parts of the design interesting. To this must be attributed the introduction of the second line of fighting figures in the "Pont du Diable, St. Gothard Pass," and the boat under the "Todentanzbrucke at Lucerne," both of which interfere with the main lines of the compositions. Among the most effective of the drawings are the "Staircase Bridge in China," the "Pont Sidi Rached at Constantine," and the "Puente de San Juan de las Abades at Gerona," though the last would have been still better had the strong light on the cloud to the left, immediately above the bridge, been somewhat modified. Permeating Mr. Brangwyn's colour-work there is always a delightful feeling of exuberance; he revels in vehement tones, strong masses of light and shade, grandiose and imposing form; and in *A Book of Bridges* he has themes peculiarly adapted to his talents.



AN ETCHING BY MAXIME LALANNE
FROM A PRINT IN THE POSSESSION OF GEORGE T. PLOWMAN
FROM "ETCHING AND OTHER GRAPHIC ARTS" (JOHN LANE)

It is difficult to pick out the best of the plates, as they vary greatly in treatment, some attaining their effect by the use of strongly contrasting colour, while others are harmonised arrangements in which a single hue predominates, and others, again, depend almost wholly on their chiaroscuro. One of the most attractive is certainly the frontispiece, a view of the "Pont St. Bénezét over the Rhone at Avignon," in which a single huge arch of the bridge, enveloped in deep shadow, stands out boldly against the tall-towered fortilage, glowing in warm sunlight, which abuts the central pier. In this the coloration is deep, glowing, and luminous. More resonant is the note in the "Three-Arched Bridge at Venice, over the Canal of St. Giobbe," in which the brilliant tone of the old red brickwork appears to suffuse the picture, the strong blues of some patches of canal water in the foreground keeping it perfectly in its place. A contrast to both of these is the rendering of the "Cannon Street Railway Bridge, London," an ugly eyesore in itself, yet utilised by Mr. Brangwyn to form the central motive in a pleasing and finely decorative composition. There are others equally worthy of mention—the many-towered "Pont Valenté at Cahors," for instance, delicately luminous in a golden haze of sunlight, or the broken, mill-crowned bridge "On the Tarn in Southern France," with its strong contrast of colours and well-massed arrangement of crowded houses; but one must pass on to Mr. W. Shaw Sparrow's letterpress, which is full of interesting matter. He writes of bridges of every description, going back to the beginning of things when a tree fallen across a river may have afforded to primitive man the earliest suggestions for bridge-building. Some of the makeshift

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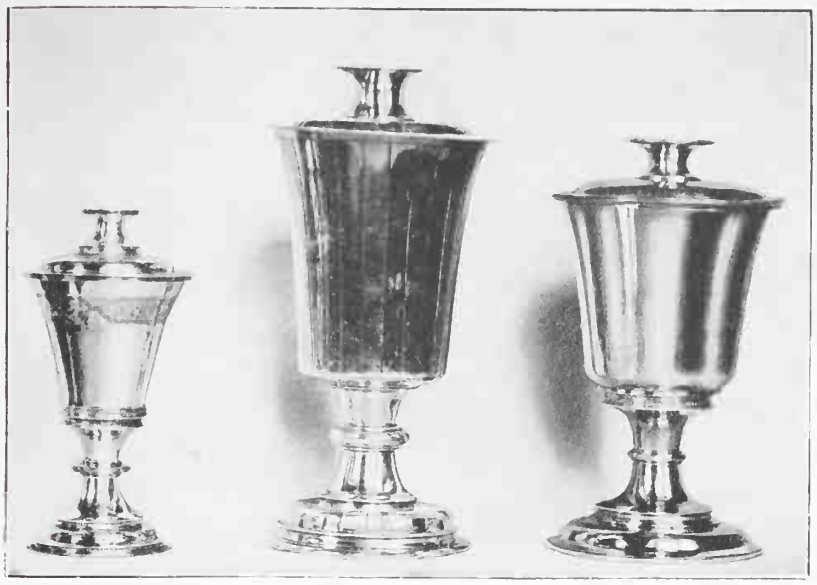
THREE-ARCHED BRIDGE AT VENICE OVER THE CANAL OF ST. GIOBBE

BY FRANK BRANGWYN

From "A Book of Bridges" (John Lane)

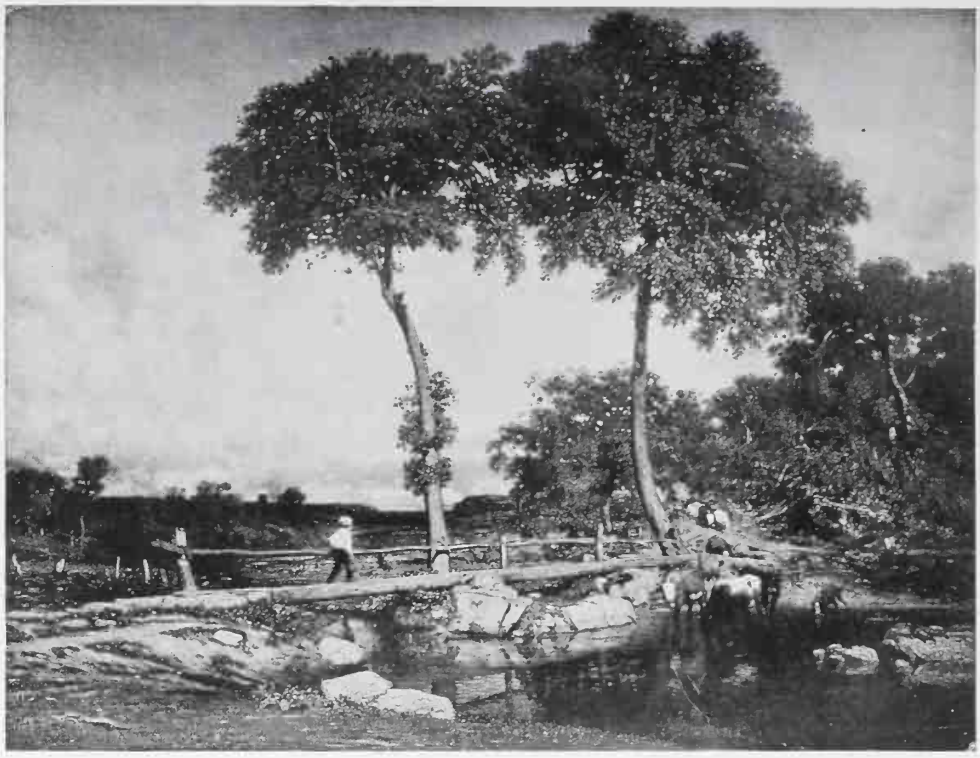


POST-REFORMATION CHALICES WITH PATEN COVERS 1, SILVER PARCEL-GILT, DIGSWELL, HERTS. (1563-4); 2, SILVER-GILT, RICKMANSWORTH, HERTS. (EARLY EIGHTEENTH CENTURY); 3, SILVER-GILT, ST. JAMES'S, GARLICKHYTHE, LONDON (1549) FROM "THE VILLAGE CHURCH" (METHUEN AND CO.)

bridges linking rural footways together still retain this primitive type; but Mr. Shaw Sparrow does not linger long amidst such rudimentary structures, but traces the evolution of bridges up to the present time, describing many famous examples in various countries and belonging to all sorts of periods. On fortified bridges Mr. Shaw Sparrow is especially interesting, though one is afraid that his arguments in favour of the revival of the practice will not bear much fruit, for no amount of defensive works on the structure of a bridge would preserve it against a battery of modern guns. As to the ugliness of modern bridges, one is thoroughly in agreement with the writer. The efforts of the engineer to decorate them only renders them the more unsightly, for they are generally conceived in the worst possible taste. As to what constitutes beauty in a bridge, the reader can have no better guide than Mr. Shaw Sparrow.

MR. PLOWMAN'S work on *Etching and Other Graphic Arts* is a good general handbook on the subjects on which he treats, but only so far as etching is concerned does he write in sufficient detail to act as a guide to the professional student. This, of course, is unavoidable; methods like line engraving or lithography would each require a volume to itself, if exhaustively described, so that Mr. Plowman has done wisely to concentrate his chief attention on etching, and to regard his other themes as merely subsidiary. One of the chief attractions of the volume is the illustrations. A well-composed and effective etching by the author forms the frontispiece, and all the graphic arts described are illustrated by good reproductions. As regards his teaching, Mr. Plowman is somewhat too exclusively modern in his outlook; a greater acquaintance with the old masters would probably have broadened his outlook and made him more catholic in his sympathies. In his advice on drawing, for instance, one can see that he regards it too exclusively as a medium for sketching. His dictum that "a high degree of finish" is a sign of the amateur is dangerous: one would rather say, that a superficial appearance of breadth, gained by an elimination of facts which the artist is not properly able to express, is the sign of an imperfect craftsman. In some of Leonardo's drawings finish is carried out to a superlative degree, yet they can be hardly regarded as amateurish. Mr. Plowman's own example of a soft pencil drawing is crisp, succinct, and well expressed, but his hard-point example does not fulfil its mission of showing the capabilities of the implement. As regards penwork, Mr. Plowman lays down the rules, "Don't try to tell as much with the pen as the pencil. Be satisfied with a partial expression." One fancies that if such ideas had been universal, the work of most of the great pen-draughtsmen, from Albert Dürer down to Menzel, Abbey, and Parsons, would have been vastly different to what it is. On the other graphic arts, with the exception of etching, the author's remarks are generally too brief to afford the reader any but a rudimentary idea as to the processes employed and the manner in which they have been used in conjunction with one another. Thus the mixed style of engraving which prevailed in England during the last half of the nineteenth century, and was called either line engraving or mezzotint, according to which element predominated, is not directly alluded to. One fancies that when the author says, "Stipple engraving is a form of engraving where dots are employed instead of lines; it is often used in parts of line engraving," he is confusing the method with the *manière pointelle*. Stipple engraving is really a form of pure etching, executed in dots instead of lines. It was perfected late in the eighteenth century, and much employed as an independent method by Bartolozzi and other well-known engravers. Though occasionally used in conjunction with line-work, it has little affinity for it. On the other hand, the *manière pointelle*, in which the dots are made with a dry-point or roulette, without the aid of a mordant, has been employed in conjunction with line-works from the earliest times, and few modern line-plates are free from it. About etching Mr. Plowman writes

"Etching and Other Graphic Arts," by George T. Plowman. (John Lane. 6s. net)



CROSSING THE BRIDGE BY JULES DUPRÉ IN THE WALLACE COLLECTION FROM "THE ARTISTIC ANATOMY OF TREES" (SEELEY, SERVICE AND CO.)

with authority; his instructions are highly practical, and should be of great service to a beginner. One useful feature of his book is, that besides providing a full list of tools and appliances required for the outfit of a serious etcher, he gives a much shorter list—the whole outfit not costing more than a sovereign—essential to an amateur merely desiring to make an experimental plate without committing himself to follow up the study of the art. In giving instructions the writer is apt to err on the side of brevity. Implements are mentioned without their utility being fully explained. Thus the reader is left in ignorance for what purposes a vise is employed. It would have been well to have mentioned them in the paragraphs describing ground-laying, etc. One would also suggest the addition of a magnifying-glass to the list of tools given by Mr. Plowman.

"The Book of Old English Songs and Ballads" Illustrated in colour by Eleanor Fortescue-Brickdale (Hodder & Stoughton. Cloth, 6s. net; Paper, 5s. net)

ROBERT HARDING EVANS, who was a bookseller-publisher of note in the days when books were a scarcer commodity than at present, was of the opinion that illustrations were disfiguring to the text of his productions. Perhaps it was as well that he held this view, and did not engage the assistance of any engraver of pseudo-antiquarian methods when he reissued his father's collection of *Old Ballads* in 1810. At the same time, Mr. Evans would probably have been agreeably surprised by the work of present-day illustrators. Messrs. Hodder and Stoughton's *Book of Old English Songs and Ballads* is a case in point, one of the most attractive features of which undoubtedly is due to the national spirit of the poems which it embodies. The full-page colour-plates are amongst the most successful of Miss Eleanor Fortescue-Brickdale's work in this direction that we remember to have seen, and, though often a trifle too microscopic in detail, are in thorough sympathy with the pleasant old-world tone of the text. The English versifiers of bygone days were animated by a touch peculiar to this country, and their verses are of a charming class, redolent of an old jar of pot-pourri. That the selection of ballads in the work under mention is a good one may be judged from the fact that names such as Shakespeare, Spenser, Ben Jonson, Marlowe, and Herrick are included amongst the authors. There are also some quaint rhymes of early date which are classed under the heading of "Anonymous," and which, if not always attaining to the height of fine verse, are yet deserving of perusal as types of the periods in which they were winged. Incidentally some of them are rather amusing, and should make good Christmas reading, if only to turn the currents of thought into lighter channels. The majority of the poems are love-songs, and one is able to study the varying essays of different hands upon this universal subject. A word should be said for the clear printing and choice "get-up" of *The Book of Old English Songs and Ballads*, which should secure it a place on the shelves of all who take an interest in the history of our national poesy.

"Great Pictures by Great Painters" With Descriptive Notes by Arthur Fish. (Cassell and Co. 12s. net)

It is somewhat difficult to determine what constitutes either a great picture or a great painter, as the standards set by individual critics vary greatly according to their personal predilections or antipathies. That all the fifty works selected by Messrs. Cassell for reproduction in their *Great Pictures by Great Painters* will fulfil the requirements of the majority of critics may be doubted, but a number of them satisfy the most exalted standards, while the remainder are at all events characteristic examples by well-known artists. The great wonder of the volume is its marvellous cheapness. The plates are sufficiently large for framing, and most of them are well worthy of it. The rough textured paper on which they are printed admirably suggests the texture of the original canvases, while the colour reproduction, though occasionally a little bright in tone, is generally most exact. One could easily pick out half a dozen examples of either old or modern work which in themselves would be well worth the twelve shillings demanded for the entire volume. Among the best representations of the old masters may be noted Gaspar Netscher's *Lace Maker; The Vision of St. Helena*, by Veronese; *The Fair-Haired Child*, by Fragonard (in the Wallace Collection); Sir Joshua Reynolds's *Miss Bowles;* Rembrandt's *Hendrikje Stoffels* (National Gallery of Scotland); and *The Village Fête* of Teniers the Younger (National Gallery). A still longer list might be given of finely reproduced modern works, but mention of *Scheveningen*, by James Maris, and *Returning from Market*, by Constant Troyon, as being especially adequate, must suffice. Mr. Arthur Fish's descriptive notes to the pictures are always to the point, and generally give some interesting notes *re* the circumstances of their production. In his account of the *Spaniels of King Charles's Breed*, perhaps better known as *The Cavalier's Favourites*, by Landseer, the writer quotes Frith's story that the picture was painted in two days to fill in a space left on the walls of the British Institution for a picture of a lady with dogs which he was not able to complete in time. The latter portion of the narrative is clearly erroneous, as Landseer never painted any picture of the character mentioned of the same size as the "Spaniels." The true circumstances of the incident are that Landseer painted the work for Robert Vernon in exchange for the *Lady and Spaniels*, originally intended for him, but which was secured by the Prince Consort for presentation to the King of the Belgians. The last-named work was painted in 1842, while the *King Charles's Spaniels* was not produced until three years later. All accounts agree in it having been completed in two days.

"The Artistic Anatomy of Trees," by Rex Vicat Cole "New Art Library." (Seeley, Service & Co. 7s. 6d. net)

Landscape painting is an art which irresistibly attracts all amateurs, because trees and foliage appear to offer far fewer difficulties of draughtsmanship than those presented by human or animal form. Mr. Rex Vicat Cole's *Artistic Anatomy of Trees* will serve as a useful corrective to this idea. Like all the volumes of the "New Art Series," it is thorough in its teaching, eminently practical in its manner of presenting it, and so splendidly illustrated that not a rule is laid down or a piece of advice given but what a drawing accompanies it, showing both the necessity of the point urged and the best way of putting it into practice. Mr. Vicat Cole has the advantage of a complete understanding of his theme; his ability as a landscape painter is well known, but his knowledge of the history of the art, his complete acquaintance with its underlying laws, and his skill in making plain all these matters, show that he unites to his executive talents the qualifications of an accomplished teacher. Mr. Cole has adopted an entirely original method in the arrangement of his book. Instead of beginning by exemplifying the characteristics of different varieties of trees and their foliage, and going on from that to landscape composition, he reverses the process and introduces a series of reproductions from well-known works by old and modern masters in his opening chapter, and in his succeeding chapters he gradually advances from landscape generalisation to minute botanical details. Another innovation is that he groups together the trees which conform to one habit, instead of describing each separately. The first method of procedure appears at first sight somewhat analogous to putting the cart before the horse, but a little reflection will convince the reader that not only is it perfectly sound, but absolutely in its proper artistic sequence. The student begins with a generalised knowledge of tree-form, and instead of making him discard this and commence afresh, it is wise to utilise it to its full extent and build on to it a knowledge of exact detail. In this way he will learn not merely how to draw trees, but also how to discriminate between their individual characteristics—Mr. Cole's plan of grouping similar trees together being highly helpful to the latter acquirement. Still later the student will gradually learn what to eliminate so as to be able to express tree characteristics without interfering with the breadth or artistic arrangement of his work. No work on art published during recent years is better calculated to be of practical assistance to the student. Mr. Cole may be congratulated on his lucid exposition of the subject, in which his pencil is as much, or perhaps of even more service than his pen, the four hundred illustrations and figures with which he accompanies his text explaining and amplifying his points in a way that could not have been done by any amount of additional letterpress.

"The Village Church," by the Rev. P. H. Ditchfield, M.A., F.S.A. (Methuen & Co., Ltd. 5s. net)

The village church is a characteristic part of English scenery; its spire or tower forms the point of interest of many a landscape, and it is often introduced as a picturesque feature in the setting. Mr. Ditchfield now devotes a book to it, which omits little of interest concerning church lore or architecture. Though written in a popular style, it bears evidences of wide research and accurate knowledge, and the reader will glean from it in an enjoyable manner

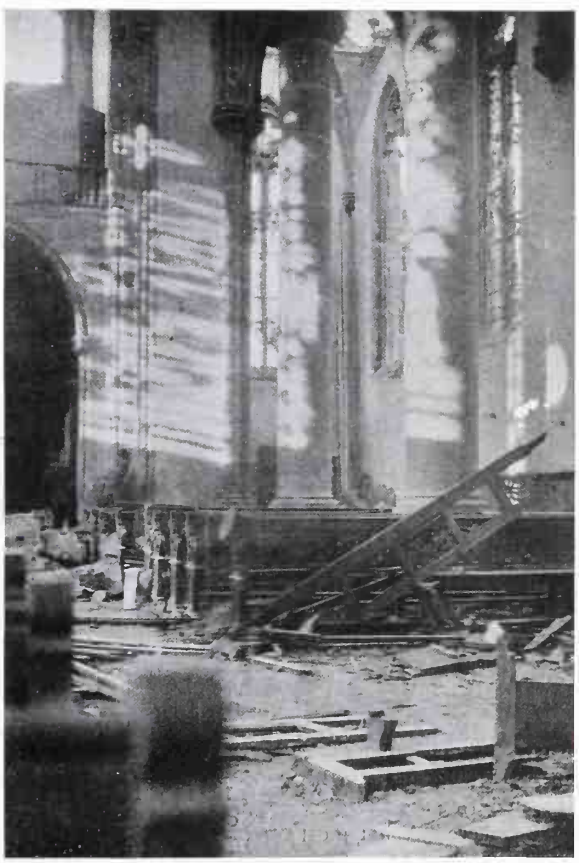
more perhaps than from many a more ambitious and highly specialised work. Mr. Ditchfield concerns himself not only with the church, but every object connected with it within and without; so that there are interesting chapters on such matters as mural paintings, windows and stained glass, bells and church plate, as well as on the woodwork and various architectural features, on all of which he writes with learning and authority. There are many ancient customs alluded to, the evidences of which are often to be seen in churches, though their significance is generally forgotten. Such, for instance, are the crosses rudely carved with a knife or chisel on either side of the church doorway or the adjacent walls. "These are votive crosses, and were cut by some person who, when he was about to start on a journey or pilgrimage, which in mediæval times was attended with some danger, would thus register a vow that, if God would keep him safe, he would make some thank-offering on his return for the Divine mercy and blessing." The churchyard was not occasionally used for purposes wholly secular; the stones of old church towers frequently bear the marks made by the archers in sharpening their arrows upon them. This, perhaps, was not altogether inappropriate, for the yews—trees almost always to be found in old churchyards—were grown for making bows; while Sunday was the great day for archery practice. Less excusable, however, are some other examples. Thus, a coloured red line on the north wall of Llansilin Church is a record of the time when the game of "fives" was played in the churchyard, just as the nine holes on the stone benches of the cloisters of some of our cathedrals tell of the "Nine Men's Morris" which the choirboys played when they were not busy with their studies. More gruesome relics are the human skins, traces of which are still discoverable on a few church doors, and which are said to have been taken from Danish marauders. It must be remembered in this connection that churches—the towers more especially—were often strongly fortified and used as places of refuge from the onslaughts of heathen pirates. The skins might be supposed to act as a warning to the assailants as to what they might expect if they were vanquished. Of the many architectural and archæological details which Mr. Ditchfield gives, space forbids the mention; suffice to say that his work is full of information from cover to cover, and should be a mine of antiquarian lore to all those who take an interest in old parish churches.

"Memoirs of the Duke de Saint Simon." Translated and Edited by Francis Arkwright. In 6 vols. (Stanley, Paul and Co. Vols. III. and IV. 10s. 6d. net each volume)

MR. FRANCIS ARKWRIGHT in the two middle volumes of his translation of the *Memoirs of the Duke de Saint Simon* covers the period between 1707 and 1714. It was a time of almost unrelieved tragedy for France. Her armies were being driven back on every side, while courtiers, statesmen, and soldiers, instead of working for the common good, intrigued and conspired against one another for the favour of the king. This portion of the memoirs abounds in vivid character painting and scenes related with that dramatic touch which elevates Saint Simon to a higher plane than almost every other writer of his kind. Great as is the interest of the original narrative, one may say—and this is what can be rarely said of a translation—that Mr. Arkwright's version will be read with the greater enjoyment, and this because he has exercised in such a complete and judicious fashion the functions of an editor. No great writer's works improve so much under the pruning-knife as Saint Simon's lengthy narrative. He was a genius of high order, but he was an amateur in his craft, and, indeed, would probably have deemed it beneath his dignity as a duke to be considered a man of letters. His rank to him was a matter of supreme importance; everything that concerned its prerogatives, and even the minute questions of etiquette connected with it, were matters of vital interest to him, and in his memoirs he becomes insufferably loquacious on these points. The reader has to reach the purple oases in his narrative by passing through almost interminable passages destitute of colour and interest, which he cannot skip if he wants to comprehend the whole gist of the book. Mr. Arkwright has now saved him this wearisome task. His curtailments have been made with great discretion. Nothing is eliminated which it is necessary that the reader should know, and the flow of the epic narrative is no longer checked by extraneous matter. One has called the narrative "epic" because it is the most fitting adjective that can be applied to it. Saint Simon lived in a great epoch, amidst personages whose slightest actions were fateful to the history of Europe. Even the memoirs of an ordinary observer of such a period would be interesting, but Saint Simon was far more than this. His keen inquisitiveness and his friendship with great personages of every party enabled him to learn the secret workings of all the cabals which made the French court their battle-ground. His power of observation was marvellously minute and exact, and no foible or weakness of any exalted personage escaped his notice. These gifts, and his ability to translate the results of his observation into vivid, vehement, and convincing prose, make his work unique. The people he describes live again on his pages, so that the reader knows them intimately, and he realises the scenes in which they figure as completely as if he was an actual onlooker. The two volumes of Mr. Arkwright's translation now issued contain much of Saint Simon's best work. There are his wonderful portraits of the Duchesse de Bourgogne and the Prince de Conti, and his graphic account of the series of deaths which deprived the king in quick succession of his legitimate son and grandsons, and dashed the hopes of all lovers of France. Saint Simon's narrative presents the events so that they appear like the culminating scene in a great tragedy, and Mr. Arkwright loses none of the touches of the original which make the enormous panorama of the French court unrolled in it palpitate with life, action, and colour.

THE autumn exhibition of the International Society might be pronounced as attaining a very high level considering the circumstances under which it was held. It contained as many works as the exhibitions held in ante-war times, and if the rank and file of the exhibits showed some falling-off in interest, the best pictures were as good as anything of their kind that has been seen in recent years. The portraitists were well to the front. Mr. William Nicholson's Indian examples showed his customary strong and brilliant work with an even greater feeling for resonant and harmonious colour. This latter trait made the somewhat too immobile figure of *Duffadar Rar Singh* interesting. Better still was the stately full-length portrait of *The Viceroy's Orderly*, in complete white, which was handled throughout in a masterly manner. Another whole-length—the *Countess Beauchamp and Daughter*, by Mr. Glyn Philpot—irresistibly compelled comparison with works by Reynolds and Madame Le Brun, less by any mannerisms of technique or composition than that the artist had approached the much-painted theme of mother and child with the same perceptive and sympathetic outlook. The work was wholly charming—a piece of good composition and good paint imbued with true and tender sentiment. Mr. Philip Connard's *Mascot*—two little girls with a black cat—was in some respects the antithesis of this. Here the problems of colour and arrangement had obviously been more in the artist's thoughts than the perpetuation of sentiment. The black cat—the mascot, which gave the picture its title—appeared to be added as an afterthought, for the children seemed hardly conscious of its presence. From an artistic standpoint its introduction was admirable, for the note of black centred the colour-scheme of the picture—and toned the other vivid chromatic notes into harmony with each other. The work gave a deft solution of difficult problems in perspective. It was a fine piece of colour-patterning, but there was almost an entire absence of sentiment; it afforded only an æsthetic enjoyment to the spectator. The great height of the canvas in Mr. John Lavery's portrait of *Mrs. F. A. Konig* required it to be viewed from a distance for the true effect of the composition to be gained. The work had the effect of being designed to fill a specified place in some large apartment, and, one fancies, would gain immensely by being shown in its destined environment. As it was, the artist had shown great skill in making a portrait, which appeared to be both a true and pleasing likeness, the central motive of a large decorative arrangement without in any way dwarfing the importance of the figure or disturbing the harmonious balance of the entire scheme. More virile and stronger in its characterisation was Mr. Lavery's *The Right Hon. Winston Churchill*, which, though greatly resembling the artist's last portrait of the statesman, was a more careful and thought out

The International Society



INTERIOR OF CHURCH AT GERBEVILLER, RUINED BY GERMAN FIRE

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production—an amended version, in fact, gaining in refinement without any loss of strength. Turning to other portraits, or pictures which might be classed as such, Mr. G. F. Kelly's *Ma Seyn Sin* showed fine colour and atmospheric feeling. In his *Lady Norah Brassey* he painted too obviously in emulation of Van Dyck—not a fault in itself, but one fancies that Mr. Kelly has hardly sufficient natural affinity to the outlook of the great Flemish portrait painter to justify a repetition of the experiment. Mr. Charles Buchell's *Portrait of the Painter* was, though a little self-conscious, a well-lighted and strongly conceived piece of work; and Mr. Harrington Mann's portrait of the *Children of E. Mackay Edgar, Esq.*, was distinctly pleasing.

The two seascapes of Mr. D. Y. Cameron showed tendencies of a new and interesting departure. Usually his pictures are etchings translated into paint, but his *St. Andrews: Early Morning* displayed a feeling for colour and atmosphere purely pictorial. It showed a long arm of a jetty stretching out into blue-grey sea, and was delightfully silvery in tone. His *Salachen* was more in the artist's orthodox style, but yet the picture owed less of its charm to line and more to the painter's perception of atmospheric conditions than usual. Mr. Edward Chappel's *Through the Lane* was a well-rendered effect of bright greens in strong sunlight, while Mr. A. G. Peppercorn's three landscapes merited praise for their fine tonal qualities. The *Montezuma Sacrificing to the Sun* of Mr. Charles Ricketts was distinguished in style and melodious in colour, but hardly told its story with sufficient distinctness—a fault which could not be urged against Mr. Glyn Philpot's melodramatic but vigorous and well-realised *Death-blow*, which needed no title to convey the artist's meaning. Mr. Daniel Veresmith's *Dinner-hour at the Angel* was well painted, though hardly interesting enough for the scale on which it was executed. Among the water-colours, Messrs. Moffat Lindner and A. W. Rich, Mrs. Laura Knight, and Mr. W. B. Ranken were all well represented, the latter's *Dining Room at 1, Dorset Street*, being a perfectly rendered example of an interior scene, showing minute yet crisp handling, and delicate and well-harmonised colour.

The Royal Society of Painters in Water-Colours

THE perennial charm of the exhibitions of the Royal Society of Painters in Water-Colours lies largely in the general excellence of the drawings shown. When, as in the present exhibition, there are no works especially singled out from their companions, either by the originality of their outlook or the strength of their technique, their absence hardly affects the spectator's enjoyment of the display, for he can be sure to find much to interest him among the examples of more orthodox art. Mr. Lionel P. Smith, for instance, essays the same scheme of tender blues and yellows in most of his drawings. He repeats it in his *Young Gleaner*—a harvest-field seen during the afterglow through a faintly blue-tinged atmosphere. What most appeals to one, however, is less the colour-scheme than the figure of which it forms the setting. The girl is not idealised; she is doing what a girl of her age would—carrying a too large bundle of gathered corn with one arm, while she trails a heavy rake behind her to collect still more; but in the impression the artist gives of a fresh young life entering on the too heavy round of common toil he has made the figure typical of humanity. The *Lilies and Loosestrife* of the president, Mr. Alfred Parsons, shows his usual bright and sunny colouring and highly wrought craftsmanship. Mr. W. Russell Flint, too, made no fresh developments; his *Lochearnside* was a clever piece of decorative work, while of his classical figure scenes the *Three Damsels* was the most successful, both form and colour being beautifully realised. Fine as is Mr. Flint's work, one feels that, as yet, it is not a full expression of his powers. He is one of the few painters fitted to enter the realms of romance; his figure subjects are invariably suggestive of latent romantic sentiment, which finds inadequate outlet in the well-balanced decorative arrangements to which the artist so largely confines himself. Mr. Robert Allan's harbour scene, *Making for Home*, is exhilarating in its freshness of colour; and the same criticism may be applied to Mr. C. Napier Hemy's *Patrol Boat*, a fine rendering of a running sea and scudding clouds. Mr. Charles Sims is still experimenting; his *Sketch for a Picture* showed some fine draughtsmanship, though the composition appeared over-involved, while his *Girls Singing* was hardly sufficiently realised. In *The Bathers* he gave a beautiful rendering of two nude female figures, with the flesh-tones suffused by a warm glow of light; but his work, though full of beautiful suggestion, all wanted carrying further. An avoidance of sky-painting appears to be now a cardinal principle of Mrs. Laura Knight's work, in nearly every instance the line of the horizon being placed above the top of the picture. This presumes that the spectator is looking down on the scene from some height. Unfortunately the artist almost invariably draws the figures she introduces as though they were seen from a level, which may give them a more attractive aspect, but entirely falsifies the pictures. This is a pity, for the artist's strong brushwork, fine colour, and the sincere conviction with which she paints, are all largely nullified by this aggravating eccentricity. Mr. Hugh Stanton's *Hindhead* was decidedly one of the finest landscapes in the exhibition, though it would have gained by greater simplicity. Another attractive work was Sir Ernest A. Waterlow's broad-reaching *September: On the Downs*. Mr. J. C. Dollman contributed a freshly treated study of *Gorse*, and Mr. W. J. Wainwright a highly wrought and effective figure study, *A Maid of the Hostel*. The end wall was largely occupied with a number of drawings and studies by the late Walter Crane, which, though not entirely representative, showed his versatile and scholarly art to advantage.

The Royal Society of British Artists

THE Royal Society of British Artists, judging from its one hundred and forty-fourth exhibition, appeared to be somewhat under a cloud. Even the war could hardly account for the number of members who were either unrepresented or represented by unimportant works. The

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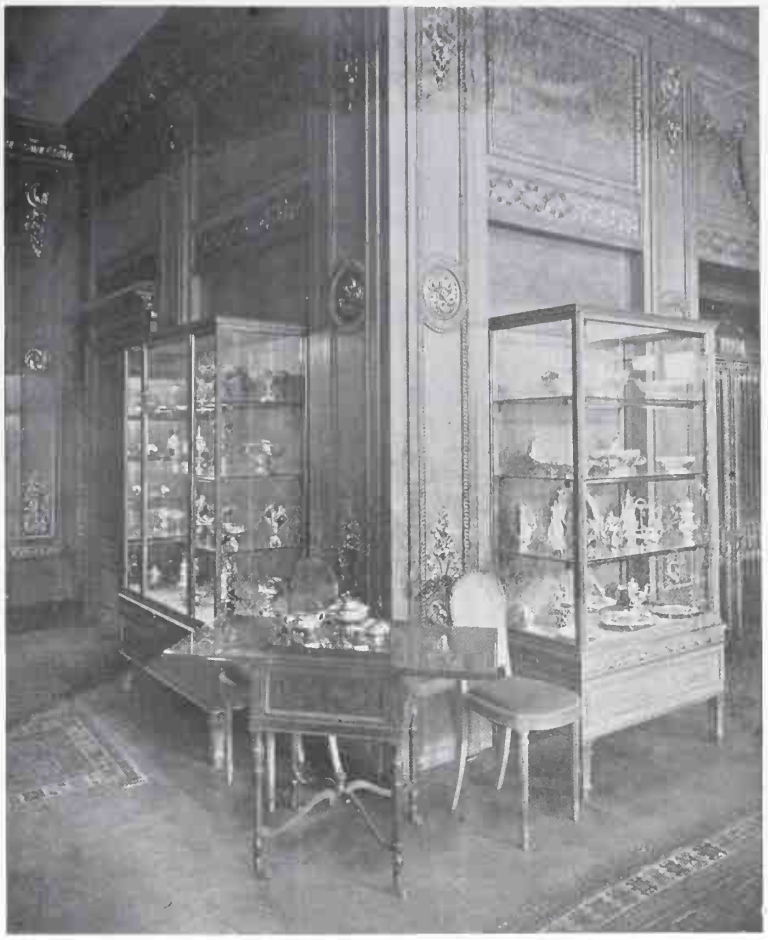
THE STUDENT

BY JEAN HONORÉ FRAGONARD

In the Louvre

[*Photo, Mansell & Co.*



A VIEW OF ONE OF THE SALONS IN MESSRS. MAPPIN AND WEBB'S NEW BUILDING

oil section showed an especial falling away. The president, Mr. Frank Brangwyn, had sent nothing to reinforce it, and the works contributed by his followers unfortunately imitated his mannerisms without attaining his decorative feeling, virility of technique, or power of colour. There were also a number of eccentricities. Such works possessed a certain amount of attraction when they were novelties, but familiarity makes them merely tiresome. Among pictures in the central gallery which did not come within these categories may be mentioned—taking them in catalogue order—*Elspeth's Portrait*, by Mr. J. H. Amschewitz, a pleasing work though somewhat monotonous in colour; Mr. John Muirhead's sunny and fresh *Meddow Lane, Houghton;* Mr. Christopher Williams's strongly painted *By the Sea;* the well-composed *Sussex Pastoral* of Mr. H. Charles Clifford, and his attractive little *Burnham* picture; and a couple of adequate portraits by Mr. Thomas F. M. Sheard. Mr. J. A. Mease Lomax had practically adapted the conventions of a stencil in his *On the Grand Junction Canal*. It was full of sunlight and highly decorative, but the limitations of the work, not being necessitated by the medium employed, robbed it of much of its æsthetic value. Mr. C. W. Simpson's *August* represented a brood of ducks upon sunlit water. It was coarsely but powerfully painted, the effect of the light on the plumage of the birds and the surface of the water being closely observed and rendered. Both subject and handling would have gained if executed on a smaller scale. Mr. Brangwyn was represented by three examples among the water-colours, of which the best was the *Broken Bridge on the Tarn*, distinguished by its firm handling and strong colour. Mr. A. Carruthers Gould's *Vale of Aylesbury* and the *Lyn at Brendon* were marked by his usual vigour, combined with a richness of tint and tone that has not been apparent in his recent work. Some characteristic examples by Mr. W. Tatton Winter, an effective moorland scene by Mr. Vivian Rolt, and a couple of architectural drawings by Mr. J. Eyre, of which the *Interior of St. Paul's Cathedral* showed a feeling for picturesque arrangement, were among other drawings worthy of mention. Mr. Brangwyn's two etchings, *The Breaking of the Duncan* and *The Old Mill, Dixmude*, were the most impressive works in the black-and-white room. Mr. W. Walcot's *In the Days of Cicero* was interesting, but a little weak. His *Entrance to the Doge's Palace* showed no failing in this respect, however, and was quite one of the best etchings in the exhibition.

The British Ambulance Committee

As the British Red Cross Society was amply supplied with ambulances and men at the outbreak of the war, Mr. Bradby Peyman originated a scheme by which, with the co-operation of some friends, he was enabled to offer the French Government a service of ambulances and men to assist on their 500-mile front. The first convoy proved of such genuine value that reinforcements were gladly welcomed, with the result that there are now working, right up in the Vosges firing-line, 260 men and some 110 ambulances, as well as 10 staff cars and the necessary complements to the service, which brings the total number of vehicles to 150, divided into 5 sections. The British Ambulance Committee works under the French Service de Santé Militaire, and it is estimated that at least 10,000 lives must have been saved by its transport. Twenty-one military crosses have been awarded to officers and men of the sections for conspicuous bravery, whilst frequent mentions have been accorded in French Army orders and despatches. The

WALNUT GATE-LEG BUREAU AT MESSRS. GILL AND REIGATE'S

men work amongst the most appalling wreckage under the everlasting roar of great guns. The ambulances run the gauntlet of death and destruction every hour, and unceasingly traverse the difficult mountain paths and pine-woods between the trenches and the base. The Duke of Portland is the president of the British Ambulance Committee, Lord Charles Beresford occupies the post of chairman, and Mr. Bradby Peyman is the administrateur delégué.

An English Overmantel

A PORTION of an unusually ornate English seventeenth-century overmantel, to be seen at Messrs. Litchfield's (3, Bruton Street), is shown in the accompanying illustration. Fine pieces of this character are now being largely purchased for the American market, and it is to be feared that the end of the war will see England's store of art treasures greatly depleted. The importance of their possession lies not only in their intrinsic beauty, but also in the valuable aid they give in forming the taste of present craftsmen. One thus usually finds that leading firms of decorators combine the keeping of old work with the production of the new, Messrs. Litchfield's themselves being an instance in point. This firm, under the care of its present head, Mr. Walter L. Brothers, who has been in practical charge for several years, has more than maintained its former high reputation in both branches; and there can be no doubt but that English decorating firms attain a great advantage over many of their American competitors because of their greater familiarity with fine examples of antique work.

Christmas Cards

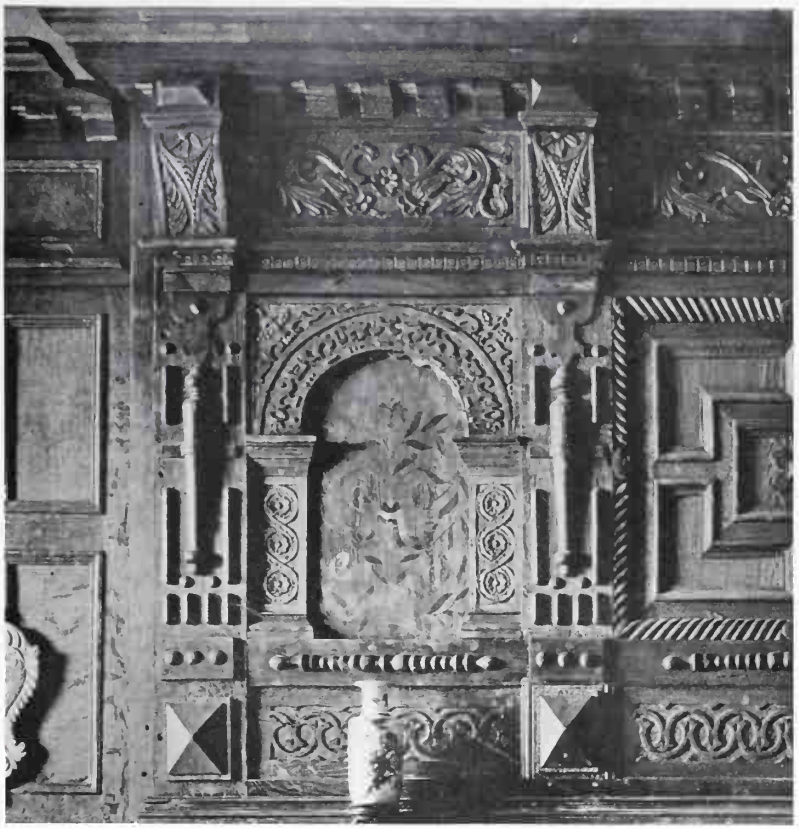
THE collection of Christmas cards and calendars issued by the Medici Society largely consist of miniature reproductions after English and foreign old masters. Whether in colour or monochrome, the execution of the work is always of high quality, and the mounting of the cards is carried out with commendable good taste. The variety of subjects and price allows a wide discretion of choice. Among the more attractive of the cards may be mentioned fine reproductions of the *Madonna Adoring*, after Filippino Lippi (The Uffizi); *St. George*, after Mantegna (Venice); Reynolds's *Viscount Althorp, Aet. 4;* and Abbott's *Portrait of Lord Nelson;* while among modern examples are *The Nativity*, by Louis Davis, and the reproduction of Anning Bell's tempera painting of the same theme.

Messrs. Mappin and Webb

DURING the hard times imposed on decorative craftsmen by the war, it is important that as much work as possible should be placed in their way, lest by the time peace arrives they should have drifted into other employments, and England suffer a set-back in one of the artistic industries in which she at present excels. One must therefore commend both the enterprise and patriotism of Messrs. Mappin and Webb in having their new establishment (172, Regent Street) decorated in a manner thoroughly in accordance with the high artistic traditions of this firm. The style adopted is that of the period of Louis XVI., the decorations of the ground floor being in oak bleached to an antique tone, with carved ornament and mouldings in gilt, while on the first floor mahogany has been adopted.

Walnut Gate-leg Bureau

THE illustration of a walnut gate-leg bureau is taken from an unusual specimen, which forms part of the interesting collection in the possession of Messrs. Gill & Reigate, Ltd. (73 to 85, Oxford Street). This piece is in excellent preservation, and is of English workmanship of the late seventeenth century, probably James II. or William and Mary. The height is 2 ft. 8½ in., and the width 3 ft. 2 in. The interior is fitted with five drawers decorated with herringbone inlay, and retaining the original brass pendant handles. The other fittings include pigeon-holes and a cloth-lined writing slope.



SECTION OF AN ENGLISH SEVENTEENTH-CENTURY OVERMANTEL AT MESSRS. LITCHFIELD'S

Reproductions in Colour: "Scotland for Ever," after Lady Butler, 5s.; "General Joffre," after Mr. J. R. L. French, 2s.; and "Somewhere in France," after Mr. Dudley Hardy, 2s.

THREE small and inexpensive publications in colour have been issued by Messrs. S. Hildesheimer & Co., Ltd. (96, Clerkenwell Road), which should prove popular. The largest is from Lady Butler's *Scotland for Ever*, and gives an adequate and attractive rendering of that well-known picture. More topical is the portrait of *General Joffre*, which derives additional interest from being reproduced from a picture by Mr. J. R. L. French, son of the English Field-Marshal, who is so closely associated with the French Commander-in-Chief. The third example is a reproduction of Mr. Dudley Hardy's *Somewhere in France*, and, though a little bright in colour, gives a pleasing transcript of the original. The scene represented is a snowy plain dotted here and there with crosses, which mark the resting-places of those who have fallen in the defence of France. The landscape is unrelieved by any object which can mitigate its aspect of loneliness and desolation, and yet the artist has managed to infuse his work with a spirit of resignation and hope. The spotless mantle of white in which the graves are enveloped seems to hint at the eradication of the weaknesses and dross of human nature in the fires of self-sacrifice, and the bright azure of the sky above to symbolise the glories gained by those who have given up their lives in defence of right.

Old Needlework

THE annual exhibition of old embroideries and curios held by Messrs. Debenham & Freebody (Wigmore Street, W.) includes many objects of interest to the connoisseur. Besides fine old needlework pictures of children and other pleasing subjects, there is also a number of linen and lace bedspreads, embroidered cushions, quaint samplers, and housewives in great variety. Amongst other notable items are a richly coloured seventeenth-century embroidered chasuble; a Chinese purple-velvet arrow case, with its original brass mounts; a miniature Chinese embroidered robe, blue ground, the cuffs edged with fur; and some Italian embroidered coats of arms. Old bead-work bags, purses, and needlecases are also represented.

In the Stamp Sale Room

MESSRS. PUTTICK & SIMPSON, on October 5th and 6th, disposed of the collection formed by the late Philip Wright, Esq., of Eastbourne. Although the collection was an extensive one, the rarer stamps were, unfortunately, not in the best condition. However, the prices realised were excellent. The following lots of Great Britain were of interest:—A copy of the 1d. black used on the first day of issue (May 6th, 1840), on original, £4 4s.; a used copy of the 2s. brown of 1880, £3; a collection of control numbers, £8 10s.; a collection of British postmarks, in three oak cabinets, £35. The 5 and 10 rupees Ceylon of 1910-11, in mint condition, fetched 33s.

Messrs. Harmer, Rooke & Co. offered a nice Colonial collection on October 6th and 7th. A collection of

twentieth-century Gambia made £5 15s. A mint copy of the 10s. Grenada multiple watermark issued in 1904 sold for 29s. A complete mint set of Straits Settlements on Labuan, overprinted in 1907, was knocked down for 31s. A used block of six 2d. Great Britain 1840 issue realised £5 15s.—this block was slightly defective. 55s. was the highest bid for the 5s., 10s., and £1 Gold Coast stamps overprinted "Togo. Anglo-French Occupation"—these three stamps were in mint condition.

At Messrs. Walter Bull's sale on October 8th a complete mint set of Cameroons, overprinted by the Expeditionary Force on the German stamps, went to £7 10s. before the hammer fell.

Messrs. Glendining & Co. held a sale on October 12th and 13th. A used pair of 5c. Parma issued in 1859 sold for £5—these stamps are very scarce in pairs. The 1gr. olive-green Sicily, 1859, in mint state, realised £1; whilst an unused vertical pair of the 50gr. made £4—this pair was slightly creased. A defective used copy of the rare British Honduras "two," in black and in red, on 50c. surcharged in 1889, realised £25. An unused copy of the 4d. orange-vermilion Newfoundland, 1860 issue, was knocked down for £3 15s., but the stamp was cut into on the right side.

On October 13th Messrs. Harmer, Rooke & Co. held a sale. Several interesting lots of Gibraltar stamps were sold. A mint copy of the rare error of the 1889 Carmine stamp, the value being omitted from the tablet, went to £17 10s. before the hammer fell; only sixty copies of this error exist. A mint copy of the Gibraltar £1 issued in 1908 sold for £3 15s., whilst a used copy of the 6d. 1907-11, printed in the universal colour, made 56s. A used copy of the £1 Natal 1908-9 issue, with a black cancellation, realised 36s. A mint block of four Trinidad 5s. issued in 1869 sold for 70s.

Messrs. Puttick & Simpson held their usual sale on October 19th and 20th. The catalogue contained several lots of war provisionals. A set of Cameroons, C. E. F. on German stamps, complete except one value, made £6 15s. A sheet of 100 Marshall 11s. 2d. on 10 pf. rose made £16, whilst a sheet of the 20 pf. surcharged 2d. went for the same price. A sheet of 100 Samoa ½d. on 3 pf. was knocked down for £22 10s., whilst a single used copy of the 3s. on 3 marks realised £8.

Messrs. Harmer, Rooke & Co. held a sale on October 20th and 21st. This sale included many fine lots of Great Britain. The following were of interest:—1d. black, six copies with trial cancellations and gum tests on sheet, £13 10s.; a used strip of seven 2d. blue, 1840 issue, on entire, £5; an imperf. copy of the rare Plate 17 4d. sage-green of 1873-80, in mint state, £15; 1873-80 8d. orange, Plate 2, a mint imperf. copy, £14; Admiralty official, Type 2, 1½d. mint, £2 4s.; O.W. official, 1901, ½d. blue-green, a mint block of four, with control number, £3 3s. £140 was realised for a mint block of thirty Schleswig-Holstein 1sch blue of 1850. A mint copy of the £1 Gibraltar of 1903 fetched 70s., whilst a used copy of the 6d. Edward, printed in the universal colour, made 57s.

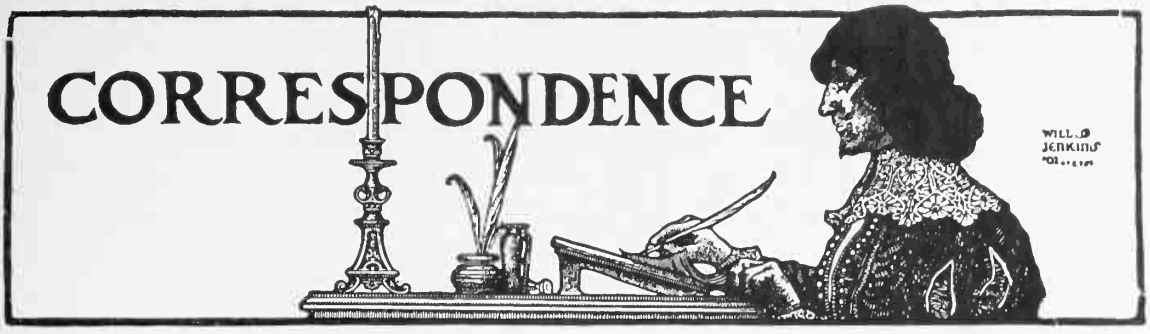
Messrs. Glendining & Co. sold a fine collection on October 26th and 27th, the Colonial portion being very strong. A report of this sale will be included in our next number.

Sale of the Robert Day Collection

THE collection formed by the late Robert Day, F.S.A., of Myrtle Hill House, Cork, who was well known for many years as a connoisseur of art objects, was recently dispersed by Messrs. Gurr, Johns & Co., Ltd. The most important lots included a mirror in massive carved frame, surmounted by the Cap of Maintenance, maces, arms, and motto of the city of Cork, at one time in the old Cork Mansion House, £39; a Chippendale horizontal overmantel mirror in three panels, in carved and gilt frame, open scroll and floral design, £60; a fine old Chippendale plate-glass mirror, panelled divisions, in richly carved and gilt scroll frame, decorated with birds, busts, flowers, and fruit, 7 ft. by 4 ft. 6 in., £110; a fine old Jacobean silver-gilt chalice, with plain tapering cup on hexagonal stem, centre balance grip engraved with saints, and inscribed on base, "Orate Pro Animi Walteri Archer Filii Ricardi, 1606," full height 7¾ in., weight 13 oz. 13 dwts., at 116s. per oz.; the "O'Keefe" chalice, early Elizabethan, in form of a cup springing from a lily, on hexagonal stem and fluted knop, engraved with the Crucifixion, height 7⅛ in., weight 8 oz. 18 dwts., at 96s. per oz.; a 4⅝ in. chalice and a 3⅜ in. paten *en suite*, by William Clarke, of Cork, 1700, weight 6 oz. 17 dwts., at 111s. per oz.; an interesting belt-plate, inscribed "Hawk Union, 20th November, 1759," now Royal Cork Yacht Club, monogram "J. B." (John Bliss, Cork), £20; flag of the Royal Cork Volunteers (Cork True Blues, 1745), £27 6s.; harp with Union flags, drums, and trophies, in laureated border, inscribed "Pro Aris et Focis," £37 16s.; old volunteer flag of the Blackpool Horse, Cork, £27; a cavalry trumpet, Ballintemple, co. Tipperary, Cavalry, 1803, engraved "Ballintemple Cavalry," impressed maker's name, Key, 2, Pall Mall, London, £8; an old bugle-horn of the Irish Volunteers, "Fortullagh Rangers, 1779," £14 3s. 6d.; and the Caulfield MSS. account book, 1753, documents in vellum, register book, 1654-84, and others, in five folios, £575.

Drawings by the Old Masters

DRAWINGS by famous artists possess a special interest as showing the individual methods of draughtsmanship which each employed in the evolution of their subjects. Authenticated paintings by such masters become increasingly difficult to obtain, and, in many cases, are quite out of the reach even of the largest buyers, but genuine sketches and drawings may still be acquired. In their way, these are more suitable to the average collector than larger pieces, and, as the majority possess a very definite artistic appeal, other than the mere magic of the names with which they are associated, they are in demand by connoisseurs. An interesting collection of drawings of this type has been acquired by Messrs. E. Parsons & Sons (45, Brompton Road, S.W.). The list of artists represented includes, to quote a few names only, Dürer, Ostade, Van Dyck, Boucher, Fragonard, Watteau, Canaletti, Murillo, Velasquez, Gainsborough, Romney, and Reynolds.



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ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our increased correspondence and the fact that THE CONNOISSEUR is printed a month before publication, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR, 35-39, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

Books.

"Palladio Londinensis."—A9,655 (Bray).—From your description we do not consider that your copy of *Palladio Londinensis*, by William Salmon, London, Ward, 1738, is worth more than about 15*s*.

Furniture.

Table.—A9,611 ("Minster").—The Dutch inscription which appears under the inlaid bust on your table is "*Keizer Caarpeterdercroote van Rusland*," and can be translated "Czar Peter the Great of Russia." No doubt the bust is intended for the emperor's portrait. He stayed some time in Holland, as in England, for the purpose of acquiring useful knowledge. We cannot say without further details, but it is just possible that the table is almost as old as the time of his visit.

Palimpsest Furniture.—A9,623 (Dover).—In the eventuality of a piece of antique furniture having been made from the relics of a still earlier article, you should be careful not to efface any remains of carving or other detail which may appear in an unwarranted position. However necessary restoration may be, this point should always be kept in mind. An interesting example of a palimpsest spice cupboard, together with the half-effaced ornament which survives inside it, were illustrated on pages 7 and 8, vol. xxxvi., of THE CONNOISSEUR (May, 1913).

Painters and Paintings.

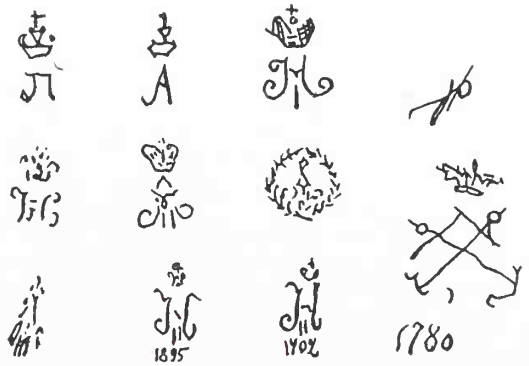
Pierre Patel.—A9,631 (Newquay).—This artist was born in 1654, and died in 1703. He produced landscapes, many of which have been since ascribed to the brush of Claude Lorraine. **Baldassare d'Anna** was a painter of scriptural subjects, and belonged to the Venetian school. He flourished about the first quarter of the seventeenth century.

Marc.—A9,644 (Hull).—We regret that it is impossible for us to appraise a value to the painting on metal without an examination of the original. As regards the inscription on it, MAT . 18 . MARC, we can only advise you of the following facts: Esteban Marc (died 1660) was a Spanish painter of historical and scriptural subjects. His son, Miguel (1633-1670), engaged in the same type of work, but with less success. There was also A. Marc, the pupil of Delaroche, who was born at Metz in 1818, and died in 1886. We cannot, of course, say whether your picture is the work of either of these three artists until we have seen it.

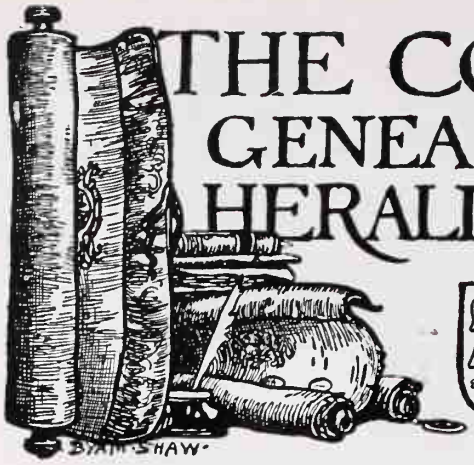
El Mudo.—A9,637 (Putney).—"El Mudo" was the nickname bestowed on Juan Fernandez Navarette, a deaf-mute of Spanish birth, who is sometimes known as the "Spanish Titian." He was born in 1526, and died in 1579.

Pottery and Porcelain.

Russian Porcelain.—A9,614 (Sydney, N.S.W.).—Your enquiry opens up a wide field, too extensive, in fact, to be treated of in this column. We should advise you to turn up page 16, vol. xx., of THE CONNOISSEUR, where there is an illustrated article on the subject. We recapitulate a few statements about the earlier marks, which seem to meet the case: "The earliest . . . were an Imperial eagle either printed in black or impressed, and the same pieces generally bear a small anchor and circle, or a circle (enclosing) a dot. The latter is supposed to indicate the reign of Peter III."



"Since Catherine II. the marks have been the initial of the reigning monarch surmounted by a crown, or surrounded by a wreath of laurels. In the eighteenth century a rough hand-drawn mark of two crossed anchors surmounted by a crown, and with the date added, was sometimes used. . . . The most celebrated porcelain factory in Russia was founded by Francis Gardner, an Englishman, probably about 1754 or 1756, at Virbilki, where it exists to this day under the name of the Kuznetsoff Company." We have not space to deal with this matter further, but think that a perusal of the article referred to should prove of material assistance to you.



THE CONNOISSEVR GENEALOGICAL AND HERALDIC DEPARTMENT

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READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, Hanover Buildings, 35-39, Maddox Street, W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

CERTIFICATES OF RESIDENCE.—These records are of great interest, and are fairly numerous, there being some four hundred and fifty bundles, each containing about two hundred certificates. They deal principally with the reigns of Elizabeth and James I., although there are some for the latter part of Edward VI.

The information contained is most useful to the genealogist, as when a man owns some freehold property, and then purchases or inherits other lands, perhaps in different parts of the country, he would obtain a certificate showing that he already subscribed to the subsidies in that part of the country from which he came. Thus, if a subsidy man came to London and purchased property, and it was not known from where he came, these certificates would give an extract from the subsidy list of the district in which he had previously paid. You would then probably have the clue to his pedigree.

It must be remembered that at this time many were changing their residence, having purchased lands which belonged to the dissolved monasteries.

WARDE BRASSES.—You will find the brass to the memory of Thomas and Jone Warde in Bletchingley Church, Surrey; also an illustration of it appears in *English Church Brasses*, by E. R. Suffling.

ROUS.—Christopher Rous, who married Elizabeth Fitch, was son of Sir John Rous, Kt. They were married, by licence, dated 5 May, 1630, at St. Andrew Undershaft. Christopher Rous was 33 years old, while Elizabeth Fitch was aged 18. She was daughter of Sir William Fitch, Kt.

HULSON.—Arms were granted to John Hulson, of London, 10 February, 1577, viz.:—Arg. on a canton sa., three coronets in bend or. *Crest.*—A demi-lion ramp. sa., supporting a shield arg. The following pedigree is given in the Grant:—

Thomas Hulson, of Axletree, co. York.

Robert Hulson.

John Hulson, of London, to whom arms were granted.

MEDLAND.—The arms of Medland, of Launceston, co. Cornwall, were granted 17 May, 1730. They are:—Gu. a fesse wavy ar. betw. three seagulls ppr., a crescent for difference. *Crest.*—A seagull rising ppr. charged on the breast with a crescent for difference.

GODDAY.—Arthur Goodday, of Lincoln's Inn, was son of Arthur Goodday, of Northampton, gent. He matriculated at Trinity College, Oxford, 22 November, 1678, at the age of 16.

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9 **Barker** (Henry) 1653-1740. Native of Dorset, Senior Fellow of Trinity College, Oxford, Mezzotint by G. White after T. Gibson, 1st state, $11\frac{1}{4}$ by $9\frac{1}{2}$-in. 12s.

10 **Bartolozzi** (Francesco) 1727-1815. Celebrated Engraver. Nearly whole length, seated at engraving table holding a porte-crayon, curtain in background. *Line.* W. Artaud—P. W. Tomkins, $17\frac{7}{8}$ by $13\frac{7}{8}$ in. 19s.

11 **Bexley** (Nicholas Vansittart, Baron) 1766-1851. Chancellor of the Exchequer. M.A. of Christ Chnrch, Oxford. Nearly whole length, seated in arm chair with high back. Mezzotint by Charles Turner after J. Rand. 15 by $11\frac{1}{4}$-in. 17s. 6d.

12 **Blakeney** (Wm. Baron), 1762-1761. Defender and Governor of Minorca, Colonel of Inniskillen Dragoons. Three-quarter length, standing, in uniform and cocked hat, holding baton, hand on cannon, sea and ships behind. Mezzotint by R. Purcell, 1756, $12\frac{5}{8}$ by $9\frac{3}{4}$. 20s,

13 **Boccaccio** (Joannes), 1313-1375. Eminent Novelist. Half length, in loose robe, hand on open book. Fine line engraving by P. de Jode after Titian, *rare*, $7\frac{3}{8}$ by $6\frac{3}{4}$-in. 12s.

14 **Bonham** (Major General), Governor of Surinam, 1814. Three-quarter length, standing in military uniform left hand on hip, right hand on papers, native sentry in background. Mezzotint by T. Lupton after G. Eckstein, 1117, scarce, $11\frac{1}{2}$ by $9\frac{1}{8}$-in. 17s 6d.

15 **Boothby** (Miss Penelope), Daughter of Sir Brooke Boothby. Nearly whole length, seated under trees, in mob cap, arms folded in lap. Mezzotint by J. J. Chant after Sir Joshua Reynolds, *pubd.* 1875, $10\frac{1}{3}$ by $8\frac{7}{8}$-in. 10s. 6d.

16 **Bristol** (Frederick William Hervey, 1st Marquess of), 1769-1859. Three-quarter length, seated in armchair, full face, holding book on knees. Mezzotint by F. Bromley after Sir T. Lawrence, proof before inscription, 8 by $6\frac{3}{8}$-in. 12s. 6d.

67 **Brown** (Sir George), 1790-1865. General. Served in Peninsular War and in Crimea. Commander in Chief in Ireland, Three-quarter length, standing in uniform, holding hat and sword. Mezzotint by T. L. Atkinson after Graves. Fine proof before letters, 17 by 13¼-in. 25s.

68 ——— The same Personage. Another impression, with the title, 17 by 13¼. 17s. 6d.

69 **Burdett** (Sir Francis), 1770-1844. Politician. Educated at Westminster and Oxford. Half length, standing hands on book. Fine line engraving by Wm. Sharp after J. Northcote. Open letter proof, *pubd.* 1811, 16¾ by 13-in. 28sd.

70 **Byron** (George Gordon, Lord), 1788-1824. Eminent Poet and Author Half length, in cloak, right hand resting on edge of table, looking to left. Very fine Mezzotint by T. Lupton after Phillips, *pubd.* 1824. 12 by 6¼-in. 10s.

71 ——— The same Personage, Half length, in similar position. Line engraving by J. T. Wedgwood after W. E. West, 8⅞ by 7-in. 10s.

72 **Campbell** (Thomas) 1777-1844. Poet, Lord Rector of Glasgow University, buried in Westminster Abbey. Three-quarter length, seated beside a table in plain dark clothes, left hand resting on popers beside him; curtain in background. Mezzotint, open letter proof with full margin, *Sir T. Lawrence—S. & H. Cousins*, 12⅛ by 9¾. 17s. 6d.

73 **Canning** (George), 1770,1827. Statesman Educated at Eton and at Christ Church, Oxford. Whole length, standing, in plain clothes, head bare, arms folded. Mezzotint by Charles Turner after Sir T. Lawrence, *pubd.* 1829, 23 by 14-in., in black and gold frame. 30s.

74 **Carestini** (Joannes). Fl. 1730-50. Operatic Singer. Native of Italy. Engaged by Handel. One of the finest counter-tenors ever heard. Half length, in embroidered vest and white cravat. Oval within a square border. Mezzotint, G. Knapton—J. Faber, 11¾ by 10⅛-in, 17s. 6d.

75 **Carteret** (Frances, Lady), 1st Wife of John, Baron Carteret, she died 1743. Nearly whole length, seated in a landscape, holding a book. Mezzotint, C. D'Agar—J. Simon, 12¾ by 9⅞-in. 21s.

76 **Clarendon** (George William Villiers, 4th Earl of), 1900-1870. Statesman, M.P. for Tamworth. Aldborough, etc. Three-quarter length, standing, in Court dress, wearing Star of the Order of the Garter, and Sash. Choice Mezzotint by Sanders ofter Catterson Smith, proof on India paper, 18 by 14-in., with large margins. 30s.

77 **Clive** (Mrs. Catherine), 1711-1785. Actress. Maiden name Raftor. Commonly known as Kitty Clive, employed by Colley Cibber at Drury Lane. Favouritc of Handel, pensioned by Walpole. As Phillida in Cibber's "Damon and Phillida." Three-quarter length, standing, with Damon. Mezzotint, J. Faber, Jr., fec. 1734, 12¼ by 9¾-in. 21s.

78 **Coventry** (Thomas, 3rd Earl of), 1702-1712. A boy. Full half length, in wig and white cravat, unbuttoned coat, hand in vest. Oval in a square border, pleasing portrait, 1st state, G. Kneller —J. Simon, 11⅜ by 9¾. £1 7s. 6d.

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81 **Derby** (Edward Stanley, 15th Earl of), 1826-193, K.G. Statesman Whole length, standing, in plain dark dress, holding papers, despatch box on chair to left, wastepaper basket at foot to right. Very fine Mezzotint, proof before any letters, on India paper with full margin, *No name of Painter or Engraver*, 24¾ by 14⅞-in. 28s.

82 **Dormer** (John), Brigadier General, died 1741. Half length in long wig and loose robe. Mezzotint, G. Kneller—J. Faber, Junr., 12⅝ by 9⅞. 14s.

83 **Dover** (Henry) Chairman of the Norfolk Quarter Sessions, 1849. Whole length, seated by table, paper in right hand. Mezzotint by G. R. Ward after F. Grant. Proof before any letters, 24¾ by 15¾-in. £1 7s. 6d.

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